

THE ATHENÆUM

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No. 1791.

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ROYAL HORTICULTURAL SOCIETY.

March 19. HYACINTH and CAMELLIA SHOW.
April 6. AZALEA SHOW.
May 21. FIRST GREAT SHOW.
June 11. SECOND GREAT SHOW.
June 26. ROSE SHOW.
July 2. THIRD GREAT SHOW.
* During the Season the Inauguration of the Memorial of the Exhibition of 1851 is expected to take place.
September 10. AUTUMN SHOW.
October 8, 9 and 10. INTERNATIONAL FRUIT, VEGETABLE, ROOT, CEREAL and GOURD SHOW.
Packets of 25 Five-Shilling Tickets, price 5s., available according to the daily charges; and Season Tickets of International Exhibition, price 3s. 6d., and joint Season Tickets freeable also to the Horticultural Garden, price 5s. 6d., can be had at the Offices.
Bands will play daily from May to October.
The next Election of Fellows, March 21.
ANDREW MURRAY, Assis't. Sec.

ROYAL AGRICULTURAL SOCIETY of ENGLAND.

METROPOLITAN SHOW, 1862.
LAST DAY OF ENTRY for IMPLEMENTS, 31st of March.
LAST DAY OF ENTRY for STOCK, 1st of May.
Stock Prize Sheets, and particulars for Exhibition of Implements, are now ready, and will be forwarded on application to H. HALL DAKE, Secretary, 15, Hanover-square, London W.

INTERNATIONAL EXHIBITION, 1862.—NOTICE IS HEREBY GIVEN, that the OFFICES of her MAJESTY'S COMMISSIONERS, 64, West Strand, will be CLOSED on SATURDAY NEXT, and that on and after Monday, the 24th of February, all letters and communications must be addressed to the Secretary, at the Exhibition Building, South Kensington, London W. By Order, F. R. SANDFORD, Secretary. Tuesday, 18th February, 1862.

QUEKETT MEMORIAL FUND.

Already Subscribed, 566l. 6s.
The money to be invested in the hands of Trustees for the Benefit of the Four Sons of the late Professor Quekett, F.R.S., when their School Education is complete.
Working Committee.—Professor Owen, F.R.S.; The Hon. and Rev. Lord S. G. Osborne; Professor George Bux, F.R.S.; Dr. Benes Jones, F.R.S.; Frankland Buckland, Esq., M.A., M.R.C.S. Dr. Lionel S. Beale, F.R.S.; Hon. Sec. King's College, London.—Subscription Lists forwarded on application.
Bankers.—Messrs. Twining, Strand.

GREAT HANDEL FESTIVAL, 23rd, 24th and 27th JUNE, 1862. CRYSTAL PALACE.

NOTICE.—THE COMPLETE PROGRAMME of the Arrangements, with view of Orchestras of Four Thousand Performers and block plan of Reserved Seats, has been issued to the entire Post-Office Court Directory, the Clergy List, the principal Clubs, the London and Country Press, all Railway Station-Masters throughout the Country, and very extensively through other channels.—Metropolitan, Provincial and Continental.
Persons or Institutions, in England or Abroad, not comprised within the above issue, may receive the Programme on application at No. 3, Exeter Hall; if by letter, enclosing the requisite stamps for two ounces book-post.
Intending purchasers of Tickets are reminded that the Ticket Office at the Crystal Palace, and at EXETER HALL, will be opened for the selection and disposal of Reserved Seats on Monday Morning, the 3rd of March.
From the number of names on the register for early information, and from the large number of visitors to London for the International Exhibition, which will be in full operation during the time of the Festival, it is requisite to remind persons preferring seats in any particular block, that it is most essential they should apply as early as possible after the opening of the Subscription Books on the 3rd of March.
To insure an equally fair issue of Tickets to applicants from a distance, the Committee pledge themselves to allot the Tickets alternately to personal or written applications, if accompanied by a remittance for the requisite amount. Post-Office Orders and Cheques to be payable to the order of GEORGE KNOWLTON, Esq.
The price of Tickets is Two and a-half Guineas the Set for the Three Days, or One Guinea for each Ticket for One Day. A few Seats will be reserved in each Corner Gallery, at Five Guineas the Set.

DR. KINKEL'S EIGHT LECTURES on the GEOGRAPHY of EUROPE, in German.—SIXTH LECTURE, on the Application and Testimonials to the Official Visitor, C. R. M. Talbot, Esq., M.P. F.R.S., Margate Park, Tisbury, Hampshire, on or before the 5th of March next.
The Master will be at the Lecture.
Copies of the Bye-Laws and other particulars may be obtained on sending eight postage-stamps and address to Mr. William Morris, Stamp-Office, Swansea.

DR. EDWARD PICK'S LECTURES on MEMORY and LANGUAGES on MONDAYS at 40, Bryanston-street, Portman-square: TUESDAYS, for Ladies only, at the Notting-hill College for Ladies, 42, Kensington Park Gardens. On Monday Evenings, Gentlemen's Class for Languages: Wednesdays, Ladies' Classes.—Apply, for Prospectuses, &c., 40, Bryanston-street, Portman-square.

HEADMASTERSHIP.

SWANSEA GRAMMAR-SCHOOL, 1682.—Persons desirous of receiving this Appointment are requested to forward their Application and Testimonials to the Official Visitor, C. R. M. Talbot, Esq., M.P. F.R.S., Margate Park, Tisbury, Hampshire, on or before the 5th of March next.
The Master will be at the Lecture.
Copies of the Bye-Laws and other particulars may be obtained on sending eight postage-stamps and address to Mr. William Morris, Stamp-Office, Swansea.

GEORGE GRANT FRANCIS, F.R.S., Chairman of the Poffices. Swansea, Feb. 17, 1862.

CHURCH-ROAD, ST. LEONARD'S-ON-SEA.—MISS DAVIS, begs to announce that SIX YOUNG LADIES for carefully superintended Education, with the assistance of Masters. References to friends of pupils, and Prospectuses forwarded on application.

MADAME SAINTON-DOLBY begs to announce that her MEETINGS for SINGING CONCERTED MUSIC for Ladies only, will be held on every Monday and Thursday throughout the season.—Particulars can be obtained at Madame SAINTON-DOLBY's residence, where the Meetings take place.—5, Upper Wimpole-street, W.

M. SAINTON begs to announce that his ANNUAL SOIRÉE, for the Performance of Classical Chamber Music, will take place at his residence, 5, Upper Wimpole-street, on the following dates, at half-past Eight o'clock:—Tuesdays, March 4, 18, April 1, and Wednesday, April 23. Executants—Messrs. SAINTON, Pollitzer, Doyle, Webb, Pague and Piatti. A Pianist of eminence will appear on each occasion.—Subscription for the series, One Guinea and a Half; for a single Soirée, Half a Guinea. To be had of M. SAINTON, at his residence, and of the principal Music-sellers.

SINGING SCHOOL, under the Direction of MR. JOHN HULLAH, Music Hall, Store-street.—Twenty-first Season.—BROUGHTON CLASSES meet on TUESDAY and FRIDAY EVENINGS, for Ladies at a Quarter to Six, and for Gentlemen at Eight o'clock.
Fees for the Course of Thirty Lessons—Ladies, 15s.; Gentlemen, 30s.—Further particulars at the Hall on those Evenings, and on Wednesdays, from Seven till Half-past Nine.

COMPANION.—A GENTLEWOMAN, of superior education, is desirous of obtaining an appointment as COMPANION to a LADY or to YOUNG LADIES finishing their education. Salary not so much an object as a comfortable home. Good references given, and required.—Address S. H., Mr. Fox's, Chemist, Chapel-place, Cambridge Wells.

THE GOVERNESSES' INSTITUTION, 34, SOHO-SQUARE.—MRS. WAGHORN, who has resided many years abroad, respectfully invites the attention of the Nobility, Gentry, and Principals of Schools, to her REGISTER of English and Foreign GOVERNESSES, TEACHERS, COMPANIONS, TUTORS, and PROFESSORS, who have been transferred, and Pupils introduced in England, France, and Germany. No charge to Principals.

FRENCH, ITALIAN, GERMAN.—9, OLD BOND-STREET.—DR. ALTSCHUL, Author of 'First German Reading-Book,' dedicated to Her Grace the Duchess of Sutherland, &c. M. Philol. Soc., Prof. Education.—TWO LANGUAGES TAUGHT in the same lesson, or alternately, on the same Terms as One, at the pupil's or at his house. Each language spoken in his PRIVATE LESSONS, and select CLASSES for Ladies and Gentlemen. Preparation for all ordinary pursuits of life, the Universities, Army and Civil Service Examinations.

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LADIES' PRIVATE DRAWING-CLASSES, 41, FITZROY-SQUARE.—MR. BENJ. R. GREEN, Member of the New Water-Colour Society, begs to announce that he RECEIVES SIX YOUNG LADIES, two mornings in the week, for Instruction in Drawing and Painting.—Particulars forwarded on application.

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MRS. THEOPHILUS DAVIES, who, for many years, has been accustomed to the care and education of the Young, purposes OPENING a SCHOOL for YOUNG LADIES, on the Clifton-side of Brighton, immediately after Easter. References may be made to G. D. MORELL, Esq., M.L.D., one of Her Majesty's Inspectors of Schools, Bowden, Cheshire; and to the Rev. J. H. HUTTON, B.A., Hove House, Brighton. For Terms and other details, apply to Mrs. DAVIES, 3, Stratford-place, Camden-square, London, N.W.

A MARRIED, BENEFICED CLERGYMAN, residing in Devonshire, who has one Pupil, is desirous to take the charge of two or three more, of the ages of 10 to 14. The most satisfactory References will be given from the Parents of his present Pupil, and from other trustworthy friends. Terms, 50l. per annum.—Address Rev. M.A., Prebendal House, The Close, Exeter.

HODDSDON GRAMMAR SCHOOL, HERTS.—FIVE PUPILS are sent up from the above School, at Christmas, to the Cambridge Middle-Class Examination, with the following results:—W. M. JOHNSON, Valparaiso, S. America; passed in Honours. J. A. PAXON, Twickenham, London. E. R. SOUVER, Perth, W. Australia. M. THOMPSON, London. A Prospectus of the School, containing Terms and full particulars, may be had on application to the Principals, Messrs. HASLEWOOD & LUPTON.

THE ATHENÆUM for GERMANY and EASTERN EUROPE.—MR. LUDWIG DENICKE, of Leipzig, begs to announce that he has made arrangements for a weekly supply of THE ATHENÆUM JOURNAL. The subscription will be 1 thaler for three months; 3 thalers for six months; and 6 for twelve.
Orders to be sent direct to LUDWIG DENICKE, Leipzig, Germany.

THE WESTMINSTER REVIEW.—The Proprietor of this Work begs to announce that the new number will be published by Messrs. TRUBNER & Co. of 69, Paternoster-row, London, to whom all Orders, Advertisements and Communications for the Editor should be addressed.

THE LIBRARY COMPANY, LIMITED.—No Application for Shares carrying the privileges named in the Prospectus of this Company will be received after MONDAY, the 3rd March next. By Order, J. FOWLER, Sec. Offices: Cannon-row, S.W., Feb. 14, 1862.

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ARCHITECTS.—NOTICE is HEREBY GIVEN, That the Trustees appointed by Sir John Soane will meet at the Museum, No. 13, Lincoln's Inn-fields, on MONDAY, the 24th day of MARCH, at 3 o'clock in the afternoon, to divide the DIVIDENDS which have been accumulated during the preceding year, from the sum of 10,000l. reduced 3 per cent. Bank annuities, invested by the late Sir John Soane, among distressed Architects and the Widows and Children of deceased Architects left in destitute or distressed circumstances. Forms of Application may be had at the Museum, and sent by filled up and delivered there, on or before Monday, the 18th March next, after which day no application can be received.

JAPAN, Illustrated by Diagrams and a rich Museum of Curiosities, with a LECTURE by Dr. G. GOWAN, at Willie's Rooms, on WEDNESDAY, the 27th inst., at 8 o'clock, taken at Half-past Two P.M. by the Bishop of Exeter. Front Seats, 2s.; Back Seats, 1s. 6d. Children and Schoolboys, 6d. Tickets at the Rooms.

NEWSPAPER

DU CHAILLU'S GORILLAS have returned to the FIELD WINDOR.

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Esq., Oct. 14, 1890.

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VOCAL GYMNASICS.—**MR. DOUGLAS THOMPSON**, Professor of Elocution to the Royal Academy of Music, will attend his Pupils in town daily till further notice, 4, Tenterden-street, Hanover-square.

FROM TESTIMONIALS.
From the Rev. THOMAS SCOTT, M.A., Cantab, Chaplain to the London Hospital.

Dear Mr. Thompson.—As you told me that there is no need for me to go on any longer with lessons from you, I feel that I must at once write to thank you for all the pains and skill which you have bestowed on me.

I have the strongest sense of the great benefit which I have derived from your instructions. I can now go through almost any amount of Sunday Duty without fatiguing the organs of voice. Indeed, reading aloud costs me now less than half the exertion which it used to do; and, if I may trust what friends tell me, I read with very much greater effect than before. I have already done much more than I could have done without your assistance.

I shall be glad if you will send me some more copies of your testimonials.

I enclose a cheque for the balance of your fee. I wish I always drew one with equal satisfaction.

I am, dear Mr. Thompson,
Yours very heartily,
T. SCOTT.

From the Rev. HUGH FOWLER, M.A.
College Gardens, Gloucester, April 23rd, 1867.
I beg to certify that Mr. Douglas Thompson gave instruction to the boys of my school in elocution for several weeks last year. I had much pleasure in delegating this part of my duty to a gentleman so accomplished in the art; and I can say that he has taught the boys much excellent progress under his tuition, as was evinced by the admirable manner in which many of them acquitted themselves on the Speech Day for which he was particularly prepared.

HUGH FOWLER, M.A., Head-Master of the Cathedral School, Gloucester.

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LONDON, SATURDAY, FEBRUARY 22, 1862.

LITERATURE

Memoir of the late Sir Marc Isambard Brunel, Civil Engineer, Vice-President of the Royal Society. By Richard Beamish. (Longman & Co.)

Marc Isambard Brunel was emphatically the engineer of inexhaustible resource and various invention. Subtlety and versatility of intellect were the characteristics of the elder even more than of the younger Brunel. Like the steam-hammer, which flattens iron bars and drives tin tacks with equal ease and precision, or like those mighty shears that clip thick sheets of metal as delicately as they cut paper, within a certain range of mechanical effort he could accomplish the great and the little with the same promptness and with uniform dexterity. Nothing was above or beneath his attention. Without detracting from the utility of his enduring achievements, the biographer, attempting to illustrate the scope of his genius, would dwell less on any one of his numerous works than on the contrasts of conception, aim and treatment which they collectively present. By turns he invented musical instruments, surveyed wild tracts in Transatlantic forests, devised means for shifting the course of mighty rivers, designed a senate-house for Washington and built a theatre for New York, originated without the aid of precedent a most efficient cannon-foundry, planned military fortifications; invented machines for duplicate writing, for twisting cotton, and for hemming and stitching; produced an instrument by which gouty whistplayers can shuffle packs of cards without pain, enriched the country of his adoption with block machinery, established his private saw-mills, set in action a system of machinery for supplying the army with sound shoes, built the first Margate steamer, amused the ladies with a knitting-machine, created a branch of decorative art by a novel application of tin-foil; took out a patent "for accelerating the printing of daily papers," and for the "making of stereotype-plates in general in an easy and expeditious manner"; devised a *pocket copying-press*; designed bridges for Rouen, St. Petersburg, the Isle of Bourbon, Chester and Clifton; mapped out a canal from Fowey to Padstow, constructed a crane for the Vigo Bay Expedition, elaborated a scheme for a floating-pier at Liverpool, introduced improvements in the construction of marine engines, and concluded a career, prolific beyond example in inventions and proposals, by carrying the Thames Tunnel to completion. This survey, it must be remembered, enumerates only *some* of the evidences of Marc Isambard Brunel's fertile, restless, indefatigable intellect,—attempting only to display how multifarious and distinct were its operations, not to estimate their results.

It has been the fashion to speak of Brunel as sprung from the operative class. Addressing the civil engineers at Paris, M. Flahaut said of Sir Isambard and his son,—"*Sortis de la classe des artisans, ou même des ouvriers, ils n'ont dû qu'à eux-mêmes ce qu'ils ont appris.*" Correcting M. Flahaut for the error of the above words, Mr. Beamish, with characteristic confusion of thought and badness of style, says,—"*M. Flahaut is in error; and though few contemplations are more gratifying or more instructive than the successful struggles of self-taught men of humble origin, yet we should be scarcely justified in excluding from the catalogue of fame those who have had the moral courage to resist the various enervating influences which a recognized social position only too readily produce.*" This is rather hard on

poor M. Flahaut, who only gave utterance to a current story as to the birth of the elder Brunel, and does not appear to have passed judgment of any kind on those who resist "the various enervating influences which a recognized social position only too readily produce." After reproving the careless orator, the biographer is by no means so exact as could be wished. He tells us that Sir Isambard Brunel was born at Hacqueville, in Normandy, on the 25th of April, 1769, the year in which Humboldt and Cuvier, Bonaparte and Wellington, first saw the light; that the name of Brunel is "found at every period in the ancient records of the province"; and that "the privilege of *Maitre des Postes* of the district seems to have been an inheritance of the family." He states also, that "the Brunels enjoyed the higher privilege of having given to their country an unusual number of men remarkable for their piety and learning," and that Nicolas Poussin's mother was a Brunel. But of the social position enjoyed by the immediate progenitor of the distinguished engineer Mr. Beamish says little, save that "the father of Sir Isambard was held in high esteem, not only for the simplicity and openness of his character, but for the honourable frugality with which he dispensed a narrow income, and the prudence, tenderness and diligence with which he sought to educate a family of three children, viz. two sons—of whom Marc Isambard was the second—and one daughter." One would like to know something more of this estimable character,—from what source he derived "a narrow income,"—whether he belonged to a profession or any branch of commerce;—and surely such information may fairly be demanded of a writer who undertakes to establish the "gentility" of the Brunel pedigree. Possibly M. Brunel belonged to the peasant-patrician class, which was a numerous one in France previous to the great Revolution. Charlotte Corday, a member of the working classes when regarded from one point of view, and an aristocrat when taken in another aspect, is an instance of how the two extremes of social rank were, amongst her countrypeople, frequently united in the same persons. Perhaps Sir Isambard's father was of such order. But in that case M. Flahaut would have been in one sense justified in describing the engineer as sprung from the "*classe des artisans, ou même des ouvriers.*" However the case may be, Mr. Beamish takes no trouble to satisfy curiosity. Whether M. Brunel held in his own person the office of "*Maitre des Postes*," or tilled a few patrimonial acres, or spent his days in dignified indolence, the reader is left to conjecture. Nor is this the only point on which Mr. Beamish is vague. Several passages in his work, and those relating to important matters, are so involved and ungrammatical that it is almost impossible even to guess their meaning.

Taken out of the mist of family respectability in which his biographer has unwisely involved him, little Marc Isambard Brunel first makes his appearance as a scholar, in the eighth year of his age, at the College of Gisors, whither he has been sent to acquire the rudiments of such classical education as may hereafter fit him for the Church, and enable him to hold "a living in the gift of the family." This feature also of "the family" dignity is so narrated by Mr. Beamish that we cannot state whether the preferment belonged to the family of Brunel or to Isambard's maternal ancestors, who bore the name of Lefèvre. Naturally disinclined to study, the boy made a closer acquaintance with rods than books, and caused infinite vexation to the good father, who longed to see the boy "wag his head in a pulpit." Slow at his

lessons, the youngster displayed a strong passion for mechanical pursuits. Carpenters' tools were his favourite playthings; on them he spent all his pocket-money, and he would pawn his wearing apparel to obtain the means of purchasing an addition to his stock of implements. When only twelve years of age, he constructed various articles with the precision and elegance of a regularly-educated workman. At length the boy's decision of character overcame his father's purpose; and he was placed in the house of an old family friend, M. Francois Carpentier, at Rouen, where he applied himself to drawing and perspective, and, under the tuition of M. Dulagne, studied hydrography. The quickness with which he caught up every hint thrown out by the instructor was marvellous. After the third lesson in trigonometry, he proposed to his astonished master to determine the height of the spire of the cathedral. The teacher was so delighted with the rapid progress of his pupil, that he exercised with success his influence with the Minister of Marine, and procured the child a nomination as "*Volontaire d'honneur*" to the corvette "*Le Maréchal de Castries.*" "So conscious," observes Mr. Beamish, with his customary perspicuity, "had M. Dulagne become of his pupil's superiority, that he joyfully seized the opportunity to procure for him the notice of the Minister of Marine, the amiable Maréchal de Castries, upon the occasion of his visit to Rouen, in the suite of Louis the Sixteenth, when on his return from Cherbourg; and upon whom Brunel made so favourable an impression, that the Marshal was induced to nominate him "*Volontaire d'honneur*," before the usual time, to the corvette "*Le Maréchal de Castries.*"

For six years, from 1786 to 1792, Brunel remained in the French navy, working hard at mathematics, and rendering himself popular with his brother-officers, who punning on his name (Marc Isambard), used to designate him jocularly "*Le Marquis.*" In the January of 1793, he was in Paris, without employment, his ship being paid off, and with but little chance of an appointment to another. In politics young Brunel was an enthusiastic monarchist, seizing after the wont of young men every opportunity to defy the adversaries of his opinions. On the very day that the Convention sentenced Louis the Sixteenth, Brunel was declaiming against revolutionary sentiments in the *Café de l'Echelle*. "*Vous aurez, bientôt,*" cried the imprudent champion of the throne to an ultra-republican who had roused his indignation, "*à invoquer la protection de la Sainte Vierge, comme autrefois,—'A furore Normanorum libera nos, Domine!'*" The immediate consequence of this speech was a violent uproar throughout the crowded room in which it was made. Another speaker, fortunately, committing a still greater indiscretion drew the wrath of the assembly on himself, and amidst the confusion that ensued Brunel escaped. At an early hour in the morning he quitted Paris, and, marching to Rouen, again took up his residence in the house of M. Carpentier, where he remained till July, 1793. During this second residence at Rouen he was introduced to Miss Kingdom, a young English girl who was residing in that city for purposes of education. The young lady and he saw enough of each other to induce them to exchange assurances of love, and to vow that whatever might be the vicissitudes of life nothing but death should prevent their marriage.

This important point being settled, the

young man took leave of his friends in Rouen, and having provided himself with a passport, went on board an American vessel, then lying at Havre and bound for New York. Scarcely had the ship sailed beyond land sight, when, to his dismay, the adventurer discovered that he had lost the passport, to obtain which he had expended both time and ingenuity. The ill consequences that might follow from attempting to make the voyage without the official certificate were grave enough to justify alarm. Confiding his difficulty to a fellow-passenger, he obtained the loan of his companion's passport, and retiring to a spot where he could work unobserved he soon produced a perfect fac-simile of the lost paper. Scarcely was the ink of the forgery dry, when a French frigate hove in sight, and a signal was soon after made for all the passengers on board the American vessel to parade on deck, that their passports might be examined. Any detected irregularity would have subjected Brunel to the humiliation of arrest, and his immediate transmission back to France as a suspect. Confiding in his artistic skill, and feeling the importance of suppressing all appearance of hesitation or misgiving, he was the first to present his bold but well-simulated document, and to receive the necessary confirmation of its legality, not the slightest suspicion having been aroused as to its authenticity. However much moralists may be inclined to condemn the forgery, no one can fail to recognize the adroitness and courage of the young man who committed it.

Landing safely at New York, on the 6th of September, 1793, Brunel remained in North America till the 20th of January, 1799, when he sailed for England. During his residence in the States he found plenty to do. Though he landed without much money, and with no powerful introductions, he speedily became conspicuous, and was consulted on engineering affairs of high public importance. His first occupation was on the survey of a large tract of land near Lake Ontario, extending between the 44th parallel of latitude and the course of the Black River, and comprehending upwards of 220,000 acres. On returning from that expedition, he was employed by Mr. Thurman, one of the principal merchants of New York, to survey a line for a canal to connect the River Hudson with Lake Champlain. An immediate consequence of this new service was, that the young engineer directed his attention to the improvement of river navigation as well as the projection of canals. Ingenuity and determination of character soon gave him prominence; and having obtained citizenship of New York, in 1796, he became the chief engineer of that State. In that capacity he was required to design a cannon foundry and preside over other public undertakings. The theatre he built in New York was burnt down in 1821; but a story concerning his connexion with it has been preserved:—

"An anecdote is related of the young architect during his connexion with the theatre, illustrative not only of his ingenuity, but of his love of a joke. At a grand public masquerade given to inaugurate the opening, an elegantly-constructed locomotive windmill made its appearance on the stage, the only apparent opening to which was a window near the top. The singularity of the construction excited, naturally, a surprise, which was increased to astonishment when a voice was heard to issue from the machine, uttering a variety of political as well as personal satires, and exhibiting an intimate acquaintance with the social condition of New York. This could not be long endured. A call was made for the *Thersites* of the mill to show himself, under a loud threat of summary chastisement by the demolition of the machine and the exposure

of the *frondeur*. When the excitement was at its height, and the destruction of the windmill seemed inevitable, the machine was gradually brought over one of the trap-doors on the stage. Brunel, and the companion whose wit had led to the anticipated catastrophe, allowed themselves to drop gently through, and thus to effect their escape from the theatre undiscovered. The disappointment of those who had already breathed a vow of vengeance may be well conceived when the machine was found to be untenanted; and as Brunel and his friend left New York that night for Philadelphia, the mystery remained unexplained."

Brunel had long wished to visit Great Britain. When he was only a very little child, he saw two cast-iron cylinders taken from a vessel and landed on the Rouen quay. Unable to repress his curiosity, he asked the sailor who had charge of them what they were. On learning that they were part of a fire-engine, used in raising water, and that they had just arrived from England, the boy clapped his hands with excitement, and exclaimed—"Oh! quand je serai grand, j'irai voir ce pays-là." Since his separation from Miss Kingdom, who had returned to her native country, Brunel had often repeated the wish and the resolve. At length, the long-cherished intention resulted in action, and in March, 1799, Brunel landed at Falmouth, and was shortly afterwards married to Miss Kingdom. Napoleon maintained that that woman deserved best of her country who gave it most children capable of bearing arms. Had he reflected how France lost Brunel, he would have seen that it is possible for a woman to contribute more to the greatness of her country than by bearing and rearing an entire regiment of soldiers.

Settling in England, Brunel commenced in earnest the task of rendering himself eminent in the land that was his wife's by birth, his own by adoption. The same year that saw his marriage, witnessed the taking out of his first patent.

"In May 1799, Brunel took out his first patent. This was for a duplicate writing and drawing machine. In principle it resembled the Pantograph, as described in the 'Mémoires de l'Académie des Sciences,' 1743, though differing widely in the details. A machine for twisting cotton-thread and forming it into balls was also amongst the earliest of Brunel's inventions in this country. The impulse given by this machine to the employment of cotton can now scarcely be credited. The little balls were very elegant in form; and from the manner in which the thread was wound, they presented the appearance of net-work, or ribbons of lace. The machine measured the length of the thread which it wound, and proportioned the size of the ball to its weight and fineness. Unfortunately, Brunel neglected to secure the benefit of his invention by patent, and it was therefore rapidly and generally adopted; and while thousands of pounds were realized through its means, Brunel himself remained without remuneration. In his Journal of 1806, he notices a visit which he paid to the establishment of the Messrs. Strutt, at Belper (Derby), where, after remarking that there were 640 persons employed, he says, 'I observed they had adopted my contrivance for winding cotton into balls. There were about twenty spindles on one swing.' A lady, a friend of Brunel, having experienced the advantage of the little cotton balls, while expressing her admiration to him, jokingly suggested that he ought to invent a means of relieving ladies from the wearisome employment of hemming and stitching. To any other, the observation would have passed as it was intended. It was certainly forgotten by the lady herself; when, to her surprise, his patent for 'trimmings and borders for muslins, lawns and cambric' was shown to her, and in which she found her wishes more than fulfilled. The advantages of this invention are stated to be, 'that the operations of hemming, whipping, or otherwise securing from ravelling the edges of trimmings cut in narrow slips out of border webs, as they have unavoidably

been hitherto, are by this invention altogether saved.' To this machine may perhaps be referred the origin of that recently introduced from America, and so largely employed in Belfast and the north of Ireland in hemming cambric handkerchiefs, stitching linen drawers and jackets, and in making shirts. A very essential difference will be observed in the fate of the two machines. While the one remained neglected and unproductive, the other is a marked success, and the object of an important and remunerative trade. Brunel also invented, about this period, for the benefit of some feeble-handed card-player, a little machine for shuffling cards; but what the exact nature of its construction was, I have been unable to learn. The cards were placed in a box, a handle was turned, and in a few seconds the sides of the box opened, presenting the pack divided into four parts, and the cards most effectually mixed. This machine he presented to Lady Spencer. In a note addressed to Lady Hawes by the Dowager Lady Littleton, she says that 'she well recollects Sir Isambard bringing to her mother the little instrument for shuffling cards,—and also the deep interest and admiration with which her parents always thought and spoke of him.'"

Mr. Beamish mentions the Pantograph described in the 'Mémoires de l'Académie des Sciences,' 1743; but he seems to be unaware that the invention it details had its prototype in Samuel Hartlib's manifold letter-writer, designed and constructed about a century earlier. Evelyn mentions the apparatus with which "the ingenious Lithuanian," the friend of Archbishop Usher and Milton, and the protector of Speed, roused the astonishment of his visitors.

Brunel's principal claim to a first rank amongst inventors rests upon his block machinery, by which ten men in our naval yards can now with ease, regularity and certainty, accomplish the work which formerly required the labour of one hundred and ten men. It has been attempted to be shown that Sir Samuel Bentham deserves at least one-half the praise due to the invention of this machinery; but the endeavour, whatever may have been its motive, to deprive Brunel of his due honour, has altogether and signally failed. All that Mr. Beamish advances in vindication of Sir Isambard's claims is to the purpose, and irrefutable. Passing over numerous inventions and undertakings, which succeeded each other quickly—the apparatus for bending timber, the patent for sawing timber, the machine for cutting veneers, the patents for improvements in "saw-mills," and his works at Woolwich and Chatham,—we come to the enterprise which, of all Brunel's undertakings, was, perhaps, the most unfortunate to himself personally. Chancing to witness at Portsmouth the disembarkation of the relic of Sir John Moore's force, Brunel inquired about the particulars of their experience, and was afflicted at learning how want of good shoes had contributed to the loss and sufferings of good soldiers. Indeed, of all army contracts, those for shoes were the worst executed. To give the soles weight and an appearance of substance, it was a regular custom with the rascals who supplied foot-covering to our troops to introduce layers of clay between the pieces of leather. The result of this knavery was that in dry summer weather the soldiers' feet were blistered with heat, and in wet weather they rested perpetually on beds of heavy sop. To put an end to this iniquitous system of cruelty and fraud, Brunel invented machinery and established factories, by which he was able to produce 400 pairs of shoes daily. For a time, the enterprise seemed eminently successful. The shoes were of a first-rate quality, and the Government gave a large order, with a promise that the order should be renewed. But just at that

crisis pence came, and put a sudden stop to the demand for soldiers' shoes and to the operations of the factory, under circumstances that were necessarily most detrimental to the engineer's pecuniary interests. From that time till the opening of the Thames Tunnel, on the 25th of March, 1843, Brunel was incessantly engaged in the exercise of his profession, evolving original conceptions, improvements on old contrivances, and propositions for novel enterprises, with a prolific continuity that has never been approached by any other mechanician. His Thames Tunnel though commercially a failure, is, as the solution of a scientific problem, no unworthy memorial of its originator's genius; but it fails as an emblem of his leading mental characteristics.

Brunel, in all that regarded his professional undertakings, was a complete engineer,—no less successful in detail than in design. But he failed as a man of business. His intercourse with the Admiralty and the Horse Guards, his partners and subordinates, displays him uniformly as an over-sanguine, incautious and unsuspicious man in all that relates to pecuniary interests. That such a one was ill-treated by private co-operators and public employers is no matter for surprise. Mr. Beamish's stories of official neglect and individual perfidy, by which the indefatigable inventor suffered, as disinterested inventors will suffer to the end of the world, do not illustrate anything peculiar in the persons and powers with whom he had transactions, so much as they illustrate what was peculiar in his own disposition. It is not without a sensation of pain that the reader reflects on the fate of such a man, who, after years of unremitting exertion, wrote, in 1821, to Lord Spencer, from the King's Bench Prison:—"I have now been in this distressed situation ten weeks. I summoned as much fortitude as possible to support the misfortune; but I find I can no longer bear up against what, in the eyes of the world, must appear a disgrace." That he would never have experienced such bitterness had he not been the victim "of the imprudence, mismanagement and dishonesty of others," we readily and heartily admit; but still it cannot be denied that his "imprudence and mismanagement" contributed in a great degree to his discomfiture.

But if Marc Isambard Brunel failed to reap a due harvest of emolument for his great services to society, he was not without honours. As early as the 23rd of March, 1814, he was elected a Fellow of the Royal Society; and in 1832, under the Presidency of the Duke of Sussex, he was elected a Vice-President,—that honour, as far as Mr. Beamish can discover, never having been before conferred on a foreigner. Numerous learned Societies on the Continent elected him a member, and in 1841 he received the honour of knighthood.

During the later years of his life Brunel retired from the exercise of his profession, contenting himself with watching the achievements of his son with paternal pride. Popular in his profession and beloved in private life, he closed his days in a house in Park Street, Westminster, (a small but cheerful residence, looking into St. James's Park,) on the 12th of December, 1849, in the eighty-first year of his age.

It would be too much to say for Mr. Beamish that his work is a well-executed biography. Stern criticism would find much to except to in it. As an intimate personal friend, he satisfied one requirement of the philosophic writer who laid down the rule, that "they only who live with a man can write his life with any genuine exactness and discrimination." On the other hand, he is a notable instance of the

remark made by the same high authority, that "few people who have lived with a man know what to remark about him." Not the less, however, can Mr. Beamish look for the commendation that is due to all honest labour. One valuable but comparatively humble function of the biographer—that, namely, of a collector of facts—he has discharged with conscientious pains; and, as times go, the writer of lives who does that must be held to have done something worthy of respect. Some of Mr. Beamish's anecdotes are amusing. The following specimen of Margate Conservatism will raise a smile:—

"In this year (1814) Brunel made his first experiment on the Thames with a double-acting marine steam-engine. Having accomplished his voyage to Margate, he was desirous of obtaining accommodation for the night; but this was not easy. So strong was the prejudice which this new mode of communication excited in the minds of the inhabitants, particularly those connected with the sailing packets, that, blind to their future interest, they threatened personal injury to Brunel, and the landlord of the hotel absolutely refused to provide him with a bed. In a letter which I received from Brunel dated the 10th of September, 1836, when he was engaged in advising the survey for the proposed railway to Ramsgate, he says:—'To-day, by mere chance, I am at the York Hotel, for my arrangements were at another hotel. It is at this same hotel that in 1814 I was refused a bed because I came by a steamer, and every one of the corners met with a very unfriendly reception. If they knew at this moment that I come to carry off the cargoes of the steamers to Ramsgate I might probably share the same fate.' Yet a year had scarcely elapsed after the introduction of steam communication between London and Margate, than we find 32,500 persons taking advantage of this dreaded innovation; a number which in 1830 had increased to 95,000, and ultimately to 2,000 a day; the steamboat service being regularly performed throughout the year, in place of being limited to four months."

Here, too, is a good story of the grand courtesy of the finest gentleman in Europe:—

"Although he was never able to overcome the difficulties of the English accent, he succeeded in writing the language with a great degree of facility and correctness. He could use it also in reply with perfect readiness. Lady Hawes mentions that when introduced to the Prince Regent (George the Fourth) during a visit to Woolwich, where Brunel had erected important works, the Prince observed, 'I remember Mr. Brunel perfectly, but Mr. Brunel has forgotten me.'—My father bowed respectfully, and expressed his regret that he should have been guilty of any omission or neglect. 'Yes,' continued the Prince, 'some years ago, when you explained to me the wonders of the block machinery at Portsmouth, you promised me a copying-machine of your invention; but you forgot your promise, Mr. Brunel.' Without hesitation or loss of presence of mind, my father rejoined, 'Please your Royal Highness, I have unfortunately never been able to perfect the machine, so as to make it worthy of your Royal Highness's acceptance.'"

How vividly the cunning eye of an engineer discerns the defects of a structure and realizes their worst consequences, the following incidents show:—

"This anticipation, derived from his thorough confidence in geometrical projection, reminds me of a similar instance which occurred at Deptford, where a large store had been just completed, which we had to pass in our walk. As we approached the building, Brunel hastened his steps, saying, 'Come along, come along; don't you see, don't you see?' To my interrogation as to the cause of his alarm, his reply was, 'There! don't you see? It will fall!' What was about to happen was as palpable to his mind as if it had happened. He had observed the want of perpendicularity in the structure, and the conviction was as strong upon him that it could not stand, as if he had seen it fall. The next morning we learnt that the building was a ruin. In 1826

the application of cast-iron was receiving an unusual attention from engineers. Mr. Maudslay determined to exhibit his confidence in the material by erecting a roof over his factory in Lambeth. But so strong was Brunel impressed with the insecurity of any structure of the kind unless well combined with ties of wrought-iron, that when a rumour reached him on the morning of the 24th of May, 1826, that a serious accident had occurred at Maudslay's, he at once exclaimed, 'The roof! the roof has fallen!' And so it proved."

Here is a good case of presence of mind:—

"Brunel's presence of mind and promptitude of action were early conspicuous. During his sojourn in America these valuable properties were often called forth. Once, for example, when employed on an island in Lake Champlain, he chanced to arouse the vindictive instincts of a rattlesnake. His companions fled; but Brunel stood his ground, and, as the reptile approached, he broke its back with a heavy stone skillfully thrown.—At a later period of his life, while in the act of inspecting the Birmingham Railway, a train, to the horror of the bystanders, was observed to approach from either end of the line with a velocity which, in the early experience of locomotives, Brunel was unable to appreciate. Without attempting to cross the road, he at once buttoned his coat, brought the skirts close round him, and firmly placing himself between the two lines of rail, waited with confidence the issue. The trains swept past, leaving Brunel unscathed."

This, also, is good:—

"Although excellence can be scarcely looked for without the power of abstraction, yet it offers, more than any other tendency of the mind, examples of perversion to the ludicrous. Under its influence, it is related that Newton was tempted to use a lady's finger as a tobacco-stopper; Dr. Robert Hamilton, to take off his hat to his wife in the streets, and apologize for neglecting her salutation, as he had not the pleasure of her acquaintance; the Rev. George Harvest, to go out gudgeon-fishing when he should have appeared at the hymeneal altar with his bishop's daughter; and Brunel, to caress the hand of a lady to whom he was scarcely known, but who happened to be seated next him at table, believing it to be that of his own wife."

Such are a few of the "good things" Mr. Beamish tells his readers of Brunel the elder.

The Biglow Papers. By James Russell Lowell. Second Series. (Trübner & Co.)

THANK you, Mr. Lowell, for a new batch of 'Biglow Papers.' This sort of nationality and personality is what we ask from American men of letters. We can grow our own Hamlets, our own Tom Joneses, our own Pecksniffs, in England; but our civilization could not yield a Squire Biglow or a Birdofredum Sawin. He is of the American soil, racy and local; no reflection of a previous character, no translation of a foreign humour. Him we recognize as new and true, and cordially shake him by the horny hand, glad to see in him a natural type. A long epistle from the Rev. Homer Wilbur, A.M., introduces us to Mr. Birdofredum Sawin down South; in ill-luck, yet wonderfully 'cute and droll. The gallant Brigadier comes leaping upon the reader with a sort of "Here we are! how do you do to-morrow?" salutation. As, for instance:—

It's some consid'ble of a spell since I hain't writ no letters, An' ther' 's gret changes hez took place in all polit'cle matters: Some candidaters air dead an' gone, an' some hez ben defeated, Which 'mounts to pootty much the same; fer it's ben proved repeated A betch o' bread that hain't riz once sin't goin' to rise agin, An' it 's jest money throwed away to put the emptins in: But thet's wut folks wun't never larn; they dunno how to go, Arter you want their room, no more 'n a bullet-headed bean; Ther' 's ollers chaps a-hangin' roun' thet can't see pea-time's past, Mis'ble as roosters in a rain, heads down an' tails half-mast:

We must git mad an' off with jackets, tu;
 'T wun't du to think thet killin' ain't perille,—
 You've got to be in alrnest, ef you fight;
 Why, two-thirds o' the Rebbles 'ould cut dirt,
 Ef they once thought thet Gav'ment meant to hurt;
 An' I du wish our Gin'rais hed in mind
 The folks in front more than the folks behind;
 You wun't do much until you think it's God,
 An' not constioutants, thet holds the rod;
 We want some more o' Gideon's sword, I jedge,
 For proclamations hain't no get of edge;
 There's nothin' for a cancer but the knife,
 Unless you set by 't more than by your life.
 I've seen hard times; I see a war begun
 Thet folks thet love their bellies never 'd won,—
 Pharo's lean kine hung on for seven long year,—
 But when 't was done, we did n't count it dear.
 Why, law an' order, honor, civil right,
 Ef they ain't wuth it, wut is wuth a fight?
 I'm older 'n you: the plough, the axe, the mill,
 All kinds o' labor an' all kinds o' skill,
 Would be a rabbit in a wile-cat's claw,
 Ef 't wun't for thet slow critter, 'tablished law;
 Onsettle thet, an' all the world goes whiz.
 A screw is loose in everythin' there is:
 Good buttresses once settled, don't you fret
 An' stir 'em: take a bridge's word for thet!

English readers will be glad to find in these Bostonian readings on the Civil War in America so calm a tone, so resolute a spirit. Mr. Lowell certainly contrasts with Capt. Maury, very much to his advantage.

The Early Italian Poets from Ciullo d'Alcamo to Dante Alighieri (1100-1200-1300), in the Original Metres, together with Dante's Vita Nuova. Translated by D. G. Rossetti. (Smith, Elder & Co.)

AMONG modern commentators on the works of Dante, no one takes a more distinguished place, as an original writer, than the late Prof. Rossetti. The vast and varied lore which that Dantoflist brought to bear on the more recondite sense contained in the *Divina Commedia*, and in the lyrics of Dante and his contemporaries, will remain a memorial of literary labour and loving perseverance.

It is, therefore, with no small pleasure that we welcome, from his son, the contribution to our stock of literature contained in this volume of translations from the Italian poets who rose before the great luminary, and of others who glimmered on the same horizon with him.

The Italian poets who preceded Dante may be numbered almost by scores, though in many cases nothing more is known of them than their names, and the claims of several rest on the slender foundation of a solitary sonnet. Not a few of them will be new to English readers. As many as sixty, including the master, are contained in this volume. Of the more important of these poets numerous examples are given; of Guido Cavalcante, Dante's chief early friend, there are twenty-nine, consisting of Canzoni, the highest species of lyric poetry in Dante's estimation, Ballate and Sonnets.

It is to be regretted that the author has not given some short account of the circumstances under which the early poetry of the Italians took its rise, and of its character in reference to the history of the time of which it forms so remarkable a feature. We cannot understand it without knowing something of these things. A more systematic arrangement would also have contributed to render the subject less complex. The former, we shall endeavour briefly to supply, and to afford a hint for the latter.

Compared with some other European countries, the literature of the spoken language of Italy, the *Volgare*, was of late origin; this circumstance, considering that Italy was the least uncivilized of these countries, may seem at first somewhat remarkable, but it was this very condition that caused the Latin language there longer to retain its place. Learning in Italy never fell so low as in other lands; there was always preserved more or less taste and feeling for the classic Latin, and a desire to

retain it as the language of literature existed long after it had ceased to be spoken.

Even the early French romances were introduced to the Italians in a Latin dress, long before any Italian versions of them appeared.

The cultivation of lyric poetry in Italy was due to the Provençal Troubadours. From these the native poets derived their subjects and the manner of treating them.

The Troubadours of the South of France began to visit the Italian courts about the middle of the twelfth century, and continued to do so till some little time after the middle of the thirteenth.

From 1162 to 1190 there is not a single Italian who is known to have composed verses in the native idiom. But, from the latter of these periods the Italians began to cultivate the art, and continued to do so with increasing success till the epoch of Dante, when the classic Italian style, in the plenitude of its perfection, of which he was the creator, came to supersede the old. Dante himself, writing a little after 1290, states that we do not find in Italy any poetry, either Provençal or Italian, previous to one hundred and fifty years before that time; which will carry us back to 1140, soon after which the Provençal poetry began to be cultivated in Italy by the Italians.

He also states, and very truly, that the reason why certain illiterate persons had obtained some fame for writing in rhyme, was because they were the first to use it. He regarded love, as then understood in its chivalric and original Provençal sense, to have been the occasion of first using the *Volgare*, and also as its legitimate and principal subject, these verses being addressed to ladies to whom Latin was unknown or unfamiliar. The subjects of Provençal poetry were chiefly love and heroism; after which religion and politics were introduced, with an expression of the horror and indignation which the Papal atrocities in the South of France had occasioned, and of the leaning of the writers to Imperial supremacy in opposition to that of the Pope.

Love, as described and depicted by the Provençal poets and their Italian imitators, was a chivalric feeling full of delicacy and enthusiasm, one entirely removed from sensuality, and constituting the fundamental principle of virtue and honour—a love in which the woman was raised to a divinity. It has been characterized by an able French writer, M. Fauriel, as the most abundant, prolific and even unique source of poetic inspiration, as also the absolute principle of every virtue and of all glory. Hence for the poet it was necessary that he should be of an amorous disposition, and should have a lady to whom he might devote himself, and to whose genial influence he might ascribe all his most noble efforts and his most sacred vows. He who was not by nature amorous, was at least obliged to seem so; and he who had no real lady to worship was under the necessity of setting up a fictitious one. On these conditions only could he expect to get a hearing and to obtain the sympathy of those whom he desired to please. This was the love which the gallants of Italy came to cultivate as a science, as the most important and serious business of life. The descriptions which the old Italian chroniclers give of the fêtes, the entertainments, and the gay doings which were celebrated in the name of love—of the joyous processions of societies of noble youths and ladies, who, clad in white robes and crowned with flowers and garlands, under the guidance of the Signor Amore, went dancing and gadding periodically about the streets of Florence, show that the cultivation of this chivalric principle was anything but that serious personal attachment to

a lady which in modern times is understood by love. It was a peculiarity of the age, which requires carefully to be kept in mind that we may not be misled by the effusions to which it gave birth. The heroism which these poets celebrated was one of a corresponding character; it delighted in extraordinary and marvellous things, and was to be exercised in the cause of oppressed virtue, of injured innocence, of unobtainable justice and suffering religion—it was, in fact, *chivalric* as much so as the love which it accompanied—it was a heroism, the obsequies of which are celebrated in 'Don Quixote' with becoming solemnity. But it had its proper period, and was productive, at the time, of great good in correcting barbarous manners and the overbearing insolence of military pride.

The early poetry of the Italians, however rude it may be, is extremely interesting as showing the first efforts of the native genius to polish the idioms of the country and to free itself from the yoke of the Latin, which, though no longer the language of society, still remained the medium of literary communication. But it is still more interesting as the expression of the ideas and the sentiments of the elevated classes of Italian society at the most characteristic period of the Middle Ages—at the time when Dante lived and loved.

At first the Italians preferred the Provençal language as the medium of lyrical poems: it had a flexibility and a sweetness to which their own idioms had not then attained; it possessed all the conventional expressions of a native system, and was cultivated for its beauties when the Italian poetry had none. Dante was well versed in it, and could write it fluently. The poets who graced the court of Frederic the Second composed in it as well as in the Italian; and even when the latter had superseded the former, it was still held in honour by the Italians as the amorous origin of their own lyrical inspirations. (See *Purg.* xxvi. 115.)

From the close of the twelfth century to the time of Dante, or the beginning of the fourteenth, the early poetry of the Italians resolves itself into three natural and well-marked periods. These are—the first, or rude period of Italian rhyming; the second, or middle period, to which, as it was chiefly cultivated at the court of Frederic the Second in Sicily, the name *Sicilian* has been given; and the third, or last period, which may be called the Bolognese and Tuscan.

To the first of these—that is, from 1190 to 1230—belong Ciullo d'Alcamo, of which the author gives the only example known; Folcaccchio de' Folcaccchieri; Lodovico della Vernaccia, a Florentine, placed by Crescimbeni under 1200, but without due authority, whose rhymes exhorting the State to vigilance are the first perfect form of the sonnet found in collections, and are given by the author; St. Francis of Assisi; and Polo di Lombardia.

From 1220 to 1250—that is, from the time that the Emperor Frederic the Second fixed his court at Palermo till his death—we have the Sicilian period; though this may be considered as not extinct until the death of his natural son, Manfred, in 1266.

The third period is from this to the poetic restoration effected by Dante, when conventionalism was superseded by the natural effusions of poetic genius. The court of Frederic in Sicily was brilliant beyond example in history; literature there flourished as in its native Paradise, and poetry was cultivated with zeal by all, the Emperor himself setting the example, and his sons, his secretary, his ministers, his judges, knights, captains and retainers forming an army of poets of different degrees

perpetually besieging the purlieu of Parnassus. The monarch, however, seems to have been no great *trovatore*; but he did his best, and followed the conventional style with humility and perseverance. His canzone beginning

Poiché ti piace amore
Che lo deggio trovare, &c.

"Since, love, it pleases thee that I should poetize, I will use my utmost endeavour to succeed. I have given my heart to love you, my lady, and every hope of mine consists in doing your pleasure," &c. The piece is a canzone of three stanzas, of fourteen verses each; the Emperor tells the lady, whoever she may have been, that no mortal could adequately describe her beauty, and that no lady, however exalted, can compare with her. But the royal rhymist is evidently out of his own proper element in this forced poetic homage. Of the canzone beginning

Di dolor mi conviene cantare
Com' altr' uom per allegrezza, &c.

For grief I am about to sing
Even as another would for joy, &c.

the author has given a translation, in which the rude style of the original is no longer apparent. Pietro delle Vigne, the Emperor's secretary, was a much better poet than his master, though we have nothing of his here. But the chief of this school was Jacopo Notaro da Lentino, who flourished from about 1250 to the time of Francesco da Barberino, born the year before Dante. There are various pieces of his in this volume. The sonnet beginning

Io m'aggio posto in core a Dio servire

is thus rendered by the author:—

I have it in my heart to serve God so
That into Paradise I shall repair;
The holy place through which the everywhere
I have heard say that joy and solace flow.
Without my lady I were loth to go,
She who has the bright face and the bright hair;
Because if she were absent, I being there,
My pleasure would be less than nought, I know.
Look you, I say not this to such intent
As that I there would deal in any sin;
I only would behold her gracious mien,
And beautiful soft eyes, and lovely face,
That so it should be my complete content
To see my lady joyful in her place.

Dante, in his 'Vulgari Eloquio,' lib. i, cap. 12, alludes to this writer as having contributed to polish and improve the style of writing, and quotes a verse of his canzone beginning "Madonna, dir vi voglio," but does not mention his name. In the 'Purgatory,' canto xxiv. 56, he is noticed in the discourse which Dante holds with the poet Buonagiunta of Lucca on the art of poetizing, and is there associated with Guittone of Arezzo, one of the most learned men of his time, by whom the early Italian poetry and prose were successfully cultivated.

In the Sicilian poetry, as in the Provençal, love had its ceremonial and established formulæ of expression, not unlike that of a vassal to his liege lord. To love a lady was to serve her, to love truly was to serve faithfully; the first of all duties to a lady was obedience, to please her the greatest of all rewards. To sing her praise, to celebrate far and wide the renown of her beauty and virtue, was the chief and most noble, if not the unique, object which the lover proposed to himself by writing or poetizing, called *trovare* (to find), in Provençal *trobar*; hence these writers of amorous poetry were called *Trovatori*, in French *Troubadours*. In virtue of his amorous disposition the poet is enabled to sympathize in all the beauties of nature, and to delight in whatever is loveable. St. Francis of Assisi, notwithstanding his sanctity, possessed this faculty in an eminent degree; the discourses which have been preserved of him are full of a glowing delight in the glories of nature, and show a heart overflowing with love and admiration. He had the true spirit of those noble Hebrew poets

who sang of the great works of creation to the glory of Jehovah. His 'Cantico del Sole' is a hymn of praise in which, with a grand and lofty sentiment, are combined such exquisite touches of nature, so pure, so gentle and so true, that we hardly know which to admire most, his exalted piety or his love of the beautiful. We could have wished that the author had offered a translation of it. It has always seemed to us an admirable example of the rule for poetizing which Dante gives in his discourse with Buonagiunta, already alluded to (Purg. xxiv. 52). There is nothing among the Sicilian school equal to it. In the rise and progress of the early Italian poetry it may be said that Art preceded Nature; and this may be accounted for by the fact that the system was an adopted one, and what was natural to the poets of Provence became artificial among their Italian imitators; and it must ever be so with mere imitation, whether in literature or art.

To the Sicilian school succeeded that of Bologna and Tuscany. Italian poetry now became more natural; that is, it was the expression of what was really felt.

In the middle of the thirteenth century the University of Bologna was frequented by the youth of all Italy, and its students were numbered by thousands. With the studies of medicine, jurisprudence and moral philosophy, were combined those of grammar and rhetoric. Here, from about 1250 to 1270, the new school of poetry arose; its chief was Guido Guinicelli, by profession a judge, and in politics a Ghibelin, as were most of the more eminent of the early Italian poets, who inherited from the Provençals a hatred of the papacy. Guido died in 1276, in the prime of life. Dante in his progress through Purgatory pays him the highest compliment vouchsafed to any Italian writer (Purg. xxvi. 97-99), calling him "The father of me, and of my betters, who the light sweet rhymes of love did ever use." And as he gazes on him with respectful delight, being asked by Guido what makes him do so, Dante replies (112-114)—

— the sweet rhymes of yours,
Which, long as modern usage shall endure,
Will make their tracings writ in ink still lov'd.

But, as if Guido was resolved not to be outdone in modesty by Dante, he draws his attention to a third party, pointing with his finger to the celebrated Provençal poet Arnaut Daniel, as one unrivalled in love-ditties and romances in prose. This judgment of Dante was confirmed by Petrarca. It is pleasant to see these great men thus acknowledging a brother Provençal "gran maestro d'amor" as superior in these light matters to themselves.

From this time the poetry of the Italians rose into a higher region, and became philosophical. Guido Guinicelli is considered as having first given to it this tendency; but we think it was one which grew out of the philosophic studies of those who cultivated it. In the Tuscan school this character received encouragement from Brunetto Latini, whose pupils Guido Cavalcanti, Francesco da Barberino, and Dante became philosophic poets. Ser Brunetto set them the example, and is deserving of a place here which he has not found. As the author of the 'Tesoretto,' and as having had the early direction of Dante's studies, he should not have been omitted. In consequence of this philosophic feeling, and the highly-wrought allegorical character which the Rhymes of Amore assumed, qualities of the mind and heart, political sentiments, and objects of intellectual culture being introduced as *donne*, the compositions of this period are not to be taken in a literal sense. The poets who flourished at this epoch are very numerous; we can only mention the names of a

few, as Guittone of Arezzo, Giani Alfani, Guido Orlandi, Buonagiunta, Urbicani of Lucca, Dante da Majano, Onesto Bolognese, Bindo Donati, Jacopone da Todi, Dino Frescobaldi, &c., specimens of whom will be found in the volume. We cannot here enter further on the consideration of those whom the author has grouped about the "altissimo poeta"—

Who, like an eagle, soars above the rest;
and of whom the political Francesco Barberini (see 'Sullo Spirito Antipapale' of Gabriele Rossetti, cap. xix.) closes the circle. But we must protest against the exclusion of Jacopo Allighieri, the poet's second son, author of the 'Dottrinale' and other poems worthy of notice. He, at least, ought not to have been omitted.

In this volume a translation of the 'New Life' forms the connexion between the first part and the second, and introduces the reader to Dante and his friends. The author has followed the original with becoming fidelity. Some of his observations are not quite in accordance with modern views, nor does he appear to have consulted always the best authorities, as, for example, in the sonnet beginning

Messer Brunetto, questa pulzellella,
Master Brunetto, this my little maid,

which he assigns to Dante on sending Ser Brunetto a copy of his 'Vita Nuova.' This is no sonnet of Dante's, nor was it sent to his old master with a copy of the 'Vita Nuova.' The remarks of Fraticelli, on these verses of uncertain authorship, we consider decisive. They are unworthy of Dante; and it is wonderful how the author, conversant as he is with Italian poetry, could ever suppose they were his. One would almost think that the writer regarded these revelations of love as something actual, and not as the mere visionary fancies of the poet's brain. Thus also, in reference to that passage in the 'Vita Nuova,' where Dante says, "After writing this sonnet, it was given unto me to behold a very wonderful vision," the author states, "This we may believe to have been the Vision of Hell, Purgatory and Paradise." We have never yet heard it affirmed that, like Alberico of Monte Casino, and many more, Dante had a real vision of these regions with all that he has related of them; though it is certainly true that the last three cantos of the Purgatory read, as regards Beatrice, like the continuation of the mysteries of the 'Vita Nuova.' We have made these remarks with the kindest feeling towards the author, who has produced a handsome, an original and a very interesting volume, which will always give him an honourable position among the cultivators of Dante lore. We wish that he would give us the continuation and completion of the 'Analytical Commentary' of his father, which, on good authority, we have been told that he possesses.

Abbeys and Attics. By Julian Strickland.
2 vols. (Freeman.)

This appears to be a clear case of romance run mad! We hope there may be a "method in the madness": for, how any one has ever had the courage to publish such a book in cold blood is the most astonishing part of the matter. We begin with a "Prelude," containing a conversation between a sentimental young man and a strong-minded young woman—David Ralli and Hermia Sitherton. David wishes to marry Hermia, who refuses, on the score of wishing she was "a man, free and independent," and so is unwilling to resign the privilege of being a single woman and an artist,—which is, she thinks, the next best thing to being a man. After this we lose sight of the interesting young couple, who only re-appear at intervals, and do not give us

the whole of their histories till the end of the second volume. The next in importance, of the innumerable characters brought into this extraordinary novel, are a Sir Philip and Lady Greville. Rich, young, and clever, the Grevilles keep open house in a very grand abbey, somewhere in a large forest, in the neighbourhood of London, where they welcome all such artists and foreigners as choose to take advantage of their hospitality. Lady Greville is arch and naïve, and "a little darling"; and, of course, everybody is in love with her; but she is much too innocent to find it out, even though they tell her so very plainly. One of her chief attractions appears to be, her being addicted to the use of naughty words; so she gives "mischievous glances" at "the mad artists," as she calls them, and talks about their "devilishly handsome eyes," and then asks them if they are not shocked at her—which drives them to the verge of distraction.

Here is a specimen of the author's idea of all that is refined and fascinating in the highest circles of the aristocracy:—

"Now, Philip," said Milly, laying her little hand on his arm, 'don't you think lemon-coloured gloves would look very nice on my hand?'—Sir Philip glanced down at the jewelled atom. 'In truth, your ladyship,' he returned, gallantly raising it to his lips, 'I should think it a strange pity to hide so rare a gem in a leathern casket; I doubt we should ever find it again!'—'Bravo! bravo! bravissimo!' cried Sparks, clapping his hands. 'I thought so. Lemons are decidedly too acid—eh, Lisa?'—But Milly drew her hand away angrily, and, colouring, exclaimed, 'You are very saucy, Philip, and I don't like you. I know you don't think what you said; you are only trying to make a fool of me, and I think you are very unkind.' She seemed almost ready to cry.—'My dearest Milly!' said Sir Philip, struggling between amusement and real concern at having hurt her.—'I am not your dearest Milly,' she exclaimed passionately, 'and I can't help my hands being small; everybody has not such beautiful hands as Madame Rossa.' Sir Philip could not repress a little smile, which only tended to increase the little lady's wrath. 'You are very rude to laugh at me, Sir Philip,' she continued, indignantly. 'I don't like you at all—I like Lorenz a great deal better. Madame Rossa is the only lady in the room, and Lorenz the only gentleman—yes, he is! and I wish I had been Marchessa. I might have been Marchessa—might I not, Lorenz? Why don't you answer me? Are you laughing too, that you hide your face like that? Answer me instantly, sir: would you have treated me as Philip does, if I had been your Marchessa?' The Marquis looked up at her, and tried to smile; but the sickly shadow faded from his pale face at the first glance of her ladyship. He looked away quickly. 'Well, I won't tease you, Lorenz,' she said: 'I see you are not laughing; and, of course, you don't like to say anything against Philip in his own house; but you might—he deserves it. I wish the dounce would come and take him away!' Sparks, who had stood out like a hero, here found his imperturbability vanquished, and was suddenly seized with a spasmodic fit of violent coughing, whilst a general laugh went round the room. 'Very nice! very good!' said Milly sarcastically; 'very polite of you, Sir Philip, to laugh at your wife!—and you, Mr. Sparks, you need not pretend to be coughing—I know very well you are all laughing at me!' * * * You may all go to the dounce—gloves and all; dounce take Mr. Sparks and Miss Lisa together!—and you too, Sir Philip, as well!'—'My dear Milly! Madame Rossa, do pray excuse her—she is spoiled'—'Excuse him, Madame Rossa, for being so rude as to laugh at me? I will say it, Sir Philip,—dounce—dounce—dounce take you! Are you shocked?'—'I am.'—'So am I; dounce take and shock you more'—'Oh! Milly!' Sir Philip could say no more, and escaped into the conservatory, where he was heard indulging his merriment, whilst Madame Rossa rose and, with her usual calm serenity, remarked, 'It gets

rather late, Lady Greville: with your permission, I think we must desert now.'

Such being the author's idea of "the manners of the great," the book might have been amusing from its sheer absurdity; but there are so many plots and counterplots, mysteries and horrors, bigamies and murders, that the story soon becomes wearisome. The Count Luiz Rinalzi (the villain) is a kind of Mephistopheles very much exaggerated. He murders three wives, and ruins everybody who crosses his path, and ends by trying to shoot a young lady in the grounds of the Abbey; failing that, and being detected in the act by Sparks, he shoots himself instead. The account of his Manor-house, with his dumb "hag" and her idiot son (whom he calls the "family physician"), and his Turkish wife, "once the star of the harem," is inexpressibly ludicrous, and worth reading as a curiosity of literature. The account of "the dark deed" of murdering the lovely Inez is too long for insertion here, but it beats all the melo-dramas at the Surrey theatres hollow.

From the very strong views on "the rights of women" inculcated in these pages, we should be almost led to infer that "Julian Strickland" is a lady in disguise, who, in order to preserve herself incognito, makes use of the coarsest expressions imaginable, and indulges in profane swearing to an unwarrantable extent.

Alloa and its Environs: a Descriptive and Historical Sketch. (Alloa, Lothian.)

THE history of out-of-the-way places would not be a bad subject for a contributor to magazines in want of a theme. Such places are generally rich in odd persons, events and customs. Here is Alloa, for instance. We doubt if any young lady at the most celebrated and costly of our "finishing" establishments would be able to point out Alloa on the map without thinking more than twice about it. Nevertheless, there it is, conspicuous enough, on the north side of the Forth, nearer to Stirling than to Leith, and yet an out-of-the-way place. Its very name is a perplexity to antiquaries. Is it the Allana of Ptolemy?—has its name any affinity with the Alloa, an autumnal feast of the Romans?—or is it, according to Jamieson, the *Aull Waeg*, or Sea-Way, in true Gaelic? Who can determine these matters? We only know that, whatever may have been its importance of old, it is now remarkable for being the little chief town of a little busy county which contributes, through the Excise duties on spirits, malt, &c., one sixty-eighth part of the revenue of the United Kingdom. The whisky distilled there is, we suppose, of prime quality, and Alloa ale is a beverage to stir the pulses of the heart and confer killing headaches.

The population of the parish is about equal to the population of the whole county of Clackmannan a hundred years ago. If "James Arskine, of Grange," as he is called in old dedications,—if that ranting, roaring, hard-drinking, bible-reading, wife-beating brother of Mar, and brother-in-law of Lady Mary Wortley Montagu, could see Alloa in its present extension, he would not recognize the old town. Perhaps he would despise both old and new: "Saturday night and Sunday morning riotings are greatly abated," says the author; the town has grown civilized, comfortable and dull. Not, however, that true spirit is extinct. In enrolment for the Naval Volunteers, the district of Alloa is said to have supplied a contingent more than equal to all the ports in the Forth. Altogether, Mr. Lothian, who is author, printer and publisher of this book, is proud of his busy town and active townsmen. He omits no opportunity of recording the pro-

gress and improvement, from the earliest times down to the conversion of the West Free Church into a brass-foundry. It is the old business, but the new article produced is of an improved quality. There are exceptions, of course, to this condition of progress. If the distilleries have improved the revenue, they have ruined the water. Alloa Burn was once a fountain at which the muses might have dressed and breakfasted. Now, the stream is polluted; and there is an allusion to smells which is not pleasant to those who might have hoped to find at Alloa a seat upon the fragrant hills.

At once a manufacturing town and a port, Alloa enjoys considerable advantages in spite of the above-mentioned drawback. The first steamer that plied regularly on the Forth was in 1813. Its literary statistics, too, are interesting. The first printing-press ever set up in the county of Clackmannan was in this town in the same year. There was not even a weekly paper there till 1855. There were reading-rooms, of course, for the perusal of newspapers; but the cheapness of these periodicals has had the effect of closing the rooms, and even the local libraries have been broken up, books being so low-priced that most men, even in moderate circumstances, are able to form a collection of their own.

When the writer of this Guide-book comes to describe church-buildings, he is afflicted with serious symptoms of a distressing malady called "fine writing," and he speaks of the parish church as an edifice "universally admired, though the effect of Time's corroding fingers is perceptible,"—which is a style "very tolerable and not to be endured," betraying, as it does, signs that the writer does not know the meaning of the word "corroding." The writer should look back not only to his Byron, but to his Johnson.

The biographical sketches are singularly unsatisfactory. They are only not too brief, because they are incorrect. When dealing with the Mar family, the author seems scarcely aware of the full part taken by the Earl of that name, who married Lady Wortley Montagu's sister, in the first Stuart rebellion. As for the Earl's infamous and profligate brother, Lord Grange, or Erskine of Grange, so pre-eminent for his brutality, faithlessness, debauchery and hypocrisy—so "damned to everlasting fame" for his savage conduct to his own wife, and his felonious intentions with regard to the wife of his brother,—he is merely spoken of here as a good Lord Justice-Clerk, who left the bench that he might oppose Sir Robert Walpole in Parliament, and returned to the bar to which he had once given law from the bench. The arch-villain takes the guise of a rather "nice" country gentleman. On a lady of this family, the following incident confers some distinction:—

"The late Earl of Buchan, to whom Scotland is indebted for his contributions to her literature and antiquities, supplies the following rare piece of information, which at least shows linen to have been a scarce commodity in the days of James VI. In the archives of the Mar family, under a section dedicated to *antique costume*, it is stated that 'the royal charge (James) continuing under the nurture of his *gouvernante* the dowager Countess of Mar, (as towards his mouth and ordering of his person,) had, in the dead of night, been seized with a colic. The ladies of honour were all summoned from their warm beds to attend his hecniss; when, as was remarked, none of the ladies had any shifts, except the auld Countess of Mar, her ladyship being tender (sickly).'"

Alloa derives a greater glory from the son of a colliery-clerk than from all the Mars. We allude to David Allan the artist, born in 1748; who was enabled to repair to Rome by a sub-

scription raised for him by the few noble and gentle of his native district:—

"They formed a joint-stock purse, which enabled Allan to go to Rome in 1765, and enter himself a student in the College of St. Luke, where he had the opportunity of studying the works of the old masters eminent in painting, with the best instructors, under whom he made considerable progress. As soon as his pencil produced paintings of acknowledged merit, the first thought of his heart was gratitude to his kind patrons by presenting them with specimens of his work. While Allan was at Rome, the subject proposed to the Academicians, who were from every part of Europe, was the 'Origin of Painting.' The competition was for the annual gold medal. Allan's production was judged to be the best, and he of course obtained the gold medal, which is now an heir-loom with his descendants. This painting has been highly commended by all who are competent judges of its merits. Allan's idea of the 'Origin of Painting' was that of a female, the Corinthian Maid, tracing the profile of her lover from its shadow on the wall. Of this painting, a first-rate engraving was made from it at Rome. Allan having completed his studies at Rome, he returned home in 1777, and remained in London about two years, supporting himself by copying paintings of the old masters, and painting portraits—he then returned to Edinburgh, and resided there, where he met with much patronage. After some years' residence in the city, he was appointed Master of the Edinburgh Academy of Arts, upon the death of Runciman, on the 4th June 1786. Allan having a lively imagination and poetic fancy, blended with sterling humour and wit, which never gave offence, he caught the manners of Scotland 'living as they rose,' as depicted in the many productions of his pencil, such as the 'Highland Wedding,' where the celebrated Neilson inspires the dancers; the 'Cottar's Saturday Night,' 'Dunfermline Kirk,' 'Procession of the Lord High Commissioners in the High Street of Edinburgh,' and many other scenes in Scotland too numerous to mention. Allan as a painter, and as a man of no common genius, has been generally acknowledged, as well as his sterling worth in all the relative duties of life. His gratitude was most sincere and unchanging. To the strictest honour and integrity he united the most gentle and unsophisticated manners, was warm and unchanging in his friendship, and when relaxing from his professional labours, he delighted his friends with many anecdotes. He died in Edinburgh, on the 6th of August, 1796, at the early age of 48 years,—leaving behind him a widow, a son, and a daughter."

Among the incorrect statements contained in this little volume is one to the effect that at the burning of Alloa House, in 1800, there was destroyed the portrait that Queen Mary gave to one of her maids on the day of her execution. It is said that this portrait of the Queen was given to the Earl of Mar, by a religious house at Antwerp. The fact is, the portrait is still in that city. Mark Napier, in his 'Memoirs of John Napier of Merchiston,' tells the whole romantic story. The picture was taken to Antwerp by the lady in question and her sister; and it may be seen at this day, above their tomb in the pleasant little church of St. Andrew.

Records of the Ministry of the Rev. E. T. March Phillips, M.A. By the Author of 'My Life, and What shall I do with it?' (Longman & Co.)

SUCH men as the Pastor whose career of fifty years of hard and obscure labour is here told, keep England where she is among the nations, by their high-hearted sense of duty, their disregard of gain as compared with conscience, their stainless truth, their vigorous diligence. Considered apart from all doctrinal questions, this book can be read by no impartial man—whatever his creed, whatever his age—without benefit. It is, further, singularly clear of a cha-

racteristic limiting our sympathy in too many religious biographies,—to wit, the adulation of its hero, which, however well meant, cannot but seem fulsome to the bystander, who sees the original of the portrait in a less strong light than the painter of it did. Mr. Phillips was a man of good family and connexions, who, on being early presented to two small village livings in Leicestershire, expended fifty years, from 1808 to 1858, of strenuous thought and labour in providing for the spiritual and temporal wants of the people under his care. This is all the story.—The manner in which such service was wrought out makes the record remarkable. While, with all singleness of heart and plainness of speech, Mr. Phillips (advocating what we suppose must be called Low-Church doctrines) gave religious instruction, which seems to have been clear of bitterness or fanatical excitement, he busied himself in ascertaining the wants of the people among whom he lived—a not very promising set of families. They were principally dependent on the stocking-trade of Leicester, and, by the chances of commerce or politics, were subjected to such vicissitudes as are, at this moment of writing, to be endured (it may be feared, on the largest scale) by the manufacturing workmen of Coventry;—a fluctuating population also, since the skilled hands were perpetually transferred to better quarters. Having when young had predilections for medicine as a profession,—having made progress in the study of that science, as also of chemistry,—Mr. Phillips went among his poorer neighbours to administer to them in sickness. He cared for their economical comforts, their benefit-societies, their cottage-gardens. He did his best to promote their self-respect by encouraging such sports as got the men and boys away from the public-houses, and such cultivation as very limited funds enabled him to secure. Throughout this half-century, however, he was no less earnest in closet study than in public ministry or parochial visitation. Without wavering or indecision in his peculiar opinions, he seems never to have been able sufficiently to inform himself on the subjects of his calling as a preacher,—to have been a diligent, laborious, never-resting seeker for truth, in short. And this was carried out under an increasing consciousness of failure and of disappointment in the amount of visible result from a life's labour in the cause of "the best and honourablest things." He wrote elaborate books which could not be brought to light. Though he was respected by his parishioners—by some beloved—and though on friendly terms with all men around him, the feeling that as Time went on the impression made by him was becoming less and less, grew, without souring him—without slackening his resolution to be right and to do right. Such power to acquiesce in want of success, when unaccompanied by the same pride as has made solitary men plan monuments for themselves, is almost a greater quality than the power of bearing prosperity without arrogance. This, then, is a book to strengthen unsuccessful men, to whatever class or calling they may belong; a book that will take its place—and *should*—in the library, to which those averse to the irritation of "hero-worship" may resort for help and heartening, if not hope. Even in his family affections, Mr. Phillips seems to have been perpetually stricken down. So far as we can look behind the veil of private life, here lifted with no ordinary delicacy, one child after another—children of promise, too—died; some of these by slow decay.—This trial was borne, not with stoicism, but with the patient strength of resignation. His letters, judiciously selected, show that his patience was not that of one dead to the hopes and fears of life.—In brief, this is a

record, certainly grave—possibly too lengthy—which cannot be taken in hand without the reader, who reads it to the end, being left with some thoughts and conclusions which will make him better and more content than when he began it.

Dreamland; with other Poems. By W. Charles Kent, Barrister-at-Law. (Longman & Co.) IN the poems entitled 'Dreamland,' Mr. Kent has sought to portray some of our most famous poets in the scenes chiefly associated with their memories. The titles 'Shakspeare at Shottrey,' 'Chaucer at Woodstock,' 'Pope at Twickenham,' &c. will at once suggest the present writer's design. In the execution of this he generally gives us a likeness, more or less faithful, of the particular poet described, and surrounds him with his favourite creations. Sometimes a touching point in the poet's career is introduced, and the whole is presented in a landscape or in an interior drawn from the scenes with which he was familiar in life.

Mr. Kent brings to his task no little enthusiasm, and a quaint but graceful fancy. The poems in 'Dreamland,' as also the others which make up the volume, are of very unequal merit; and, indeed, it is precisely where Mr. Kent is most ambitious that he is least successful. In what he may possibly deem his higher flights, he is apt to deal in the hackneyed generalities of poetic diction, such as "roseate wings," "floral children of the sward," "solar beams," the "Philomel of ages"—a sentimental epithet oddly applied to Milton—and similar prettinesses. Nor can we acquit him of haste and carelessness, sometimes shown in utter defiance of sense and grammar. Will any one, for instance, be good enough to tell us the meaning of the two concluding lines in the following stanza, and what possible relation they bear to the preceding ones?—

His glorious features deathly pale,
He marks where, winding down the dale,
Round yonder scanty clump of trees,
Slow moves the dark funeral train—
What thrills those black plumes, here again
Brown ringlets fluttering in the breeze.

Similar examples are not rare, which sometimes destroy the charm of an else felicitous passage. For Mr. Kent has certainly a graphic vein of his own, lying rather, as we have intimated, in the quaintly familiar than in the ideal. 'Young at Welwyn,' for instance, has all the commonplace of theatrical thunder and lightning; but 'Pope at Twickenham' is a cabinet picture:—

Beyond a hundred years or more,
A garden lattice like a door
Stands open in the sun,
Admitting fitful winds that set
Astir the fragrant mignonette
In waves of speckled dun:
Sweet waves, above whose odorous flow,
Red roses bud, red roses blow,
In beds that gem the lawn—
Enamelled rings and stars of flowers,
By summer beams and vernal showers,
From earth nutritious drawn.
Within the broad bay window, there—
Lo! huddled in his easy chair,
One hand upon his knee,
A hand so thin, so wan, so frail,
It tells of pains and griefs a tale—
A small bent form I see.

The day is fair, the hour is noon,
From neighbouring thickets trills the boon
The nuthatch yields in song:
All drenched with recent rains, the leaves
Are dripping—drip the sheltering eaves,
The dropping notes among.

And twinkling diamonds in the grass
Show where the flitting zephyrs pass,
That shake the green blades dry;
And golden radiance fills the air
And gilds the floating gossamer
That glints and trembles by.

Yet, blind to each familiar grace,
Strange anguish on his pallid face,
And eyes of dreamful hue,
That lonely man sits brooding there,
Still huddled in his easy chair,
With memories life will rue.

Where bay might crown that honoured head,
A homely crumpled nightcap spread,
Half veils the careworn brows;
In morning-gown of rare brocade
His puny shrunken shape arrayed
His sorrowing soul avows—

Avows in every drooping line
Dejection words not thus define
So eloquent of woe;
Yet never to those mournful eyes
The heart's full-brimming fountains rise
Sweet tears to overflow.

No token here of studied grief,
But plainest signs that win belief,
A simple scene and true.
Beside the mourner's chair displayed
The matin meal's slight comforts laid
The trimly board bestrew.

'Mid silvery sheen of burnished plate,
The chilled and tarnished chocolate
On snow-white damask stands;
Untouched the trivial lures remain
In dainty pink-tinted porcelain,
Still ranged by usual hands.

A drowsy bee above the cream
Hums loitering in the sunny gleam
That tips each rim with gold.
A chequered maze of light and gloom
Floats in the quaintly-littered room
With varying charms untold.

Why sits that silent watcher there,
Still brooding with that face of care—
That gaze of tearless pain?
What bonds of woe his spirit bind—
What treasure lost can leave behind
Such stings within his brain?

He dreams of one who lies above,
He never more in life can love—
That mother never dead:
He waits the artist-friendly who skill
Shall catch the angel-beauty still
Upon her features spread!

A reverent sorrow fills the air,
And makes a throne of grief the chair
Where filial genius mourns:
Death proving still, at direct need,
Life's sceptre-wand—a broken reed,
Love's wreath—a crown of thorns!

Amongst the other portraits, those of 'Chaucer at Woodstock,' 'Scott at Abbotsford,' and 'Wordsworth at Rydal' are the most picturesque and individual. 'Butler at Earlscomb' begins with spirit and character, but degenerates in its course, through haste and the "fatal facility" of rhyme; while 'Goldsmith at Edgeware' is a mere puerility, with no feature except the short and jingling metre which wears the ear.

Of the poems that follow 'Dreamland,' the one entitled 'Marianne' will commend itself to all mothers by its gush of parental tenderness and its acquaintance with baby wiles and mysteries. 'The Morris Dancers' is full of life, picture and blithe music, and would be a capital lyric were it not marred now and then by loose lines, in which rhyme certainly triumphs over reason.

There is in this collection one poem, entitled 'Fructidor,' which is written carefully throughout, and which shows what Dutch fidelity of word-painting the author can master when he tries. His fruit is as vivid and well characterized as if Lance had painted it:—

The swollen pear, smooth tapering to its stalk,
Droops large and listless in the generous sun;
The crumbling medlars on the garden walk,
Ray-sodden lumps, fall brownly one by one;
And, pierced by beak of linnet, in a flood,
The darkling damson drips with ruby blood.

All tingling hot the sultry wall o'erspread
By snakelike branches writhed and interlaced,
Sustains the peach whose cheek of darkened red
Th' enamoured wild-bee's kisses have defaced—
Pink-veined from rugged stone to tender peel
All faintly powdered with a pearly meal.

See, pensils, quivering from the jewelled stems
Redundant cherries twinkle moist in air;
Lo, deep in umbrage that the day condemns,
The soft fig blackens in its sylvan lair;
Behold in clumps that trail the dingle sod
The pebble filbert in its shaggy pod.

A writer who can be so graphic need never be vague. Mr. Kent has undeniable merits,—warm and high-toned feeling, a pleasant combination of grace and humour, and no small power to individualize. He has, in a word,

such good qualities as make it worth while to protest against his faults.

OUR LIBRARY TABLE.

A Handbook of Descriptive and Practical Astronomy. By S. F. Chambers. (Murray).—There must be many persons who have a special hankering after accounts of celestial phenomena: and the table of contents of this book is enough to make their mouths water; especially the list of 160 woodcuts. It is very well done. A good list of authorities used appears at the beginning. But all writers should remember that a list of authorities, though it may dispense with separate citation for every statement in a popular work, is not sufficient acknowledgment of actual copying of plan and details. The sketch of the History of Astronomy, for example, owes its structure and most of its matter to the *English Cyclopædia*, which ought to have been specially acknowledged. We copy from this work the caricature of the Messidor-Thermidor work of the first French Revolution, because we have of late years heard people inquiring where to find it, and never found any one who knew it all:—

Autumn.—Wheery, sneezy, breezy;
Winter.—Slippy, drippy, nippy;
Spring.—Showery, flowery, bowery;
Summer.—Hoppy, croppy, poppy.

Hand-Book of the English Tongue. By J. Angus, M.A., D.D. (Religious Tract Society).—A good idea of the present work may be formed by those who are acquainted with the 'Bible Hand-Book,' by the same author, when we inform them that the two works are drawn up on a similar plan, to answer a like purpose, and bear marks of equal scholarship and judgment. Dr. Angus does not come forward as the discoverer of new facts or the propounder of novel theories. His aim is purely practical. Availing himself—not unfairly—of the researches of the most eminent authorities, which he has spared no pains to master, he endeavours to lay them before the student in a form at once convenient and complete. If the materials are not always new, they are invariably good. Dr. Angus may therefore fairly lay claim to the merits of wise selection and skilful arrangement, if not of originality in the highest sense; and yet, far from being a slavish copyist, he has so modified the results supplied to his hand by the best writers—supplementing them with observations of his own—as to make his work virtually an original production. We know not where else students can find so sufficient an account of the affinities and history of our language, accompanied by so clear an exhibition of its structure and laws, all comprised within such moderate limits. He has done well in introducing so much of the Anglo-Saxon grammar as is needful to enable the reader to trace the origin of our inflexions, and study our older writers with advantage. This we think a valuable feature, as also the chapter on Etymology. The hints on Composition, too, with the quotations from standard authors for the purpose of illustration, and the Appendix of exercises and questions, add much to the practical utility of the manual. We have noticed one or two errors which may be corrected in subsequent editions. The hackneyed quotation from Shakespeare, "Who steals my purse, steals trash," is here printed "He that steals," &c. The difference is not material, but in quotations—especially in a work of this nature—accuracy is everything. Again, by some slip of the pen, we are told that the "period extending from the Restoration to the middle of the *seventeenth* century" was the age of Dryden, Pope, Addison and Goldsmith.

"*Carnee*," or, *The Victim of Khondistan: a Scene from Military Life in India.* Founded on Fact. By A. R. M. (Hamilton, Adams & Co.).—This is an Indian love-story, and, though very short and slight, is prettily related. The warlike tribes of Khondistan, it seems, are in the habit of buying men, women and children, and treating them for a certain time with kindness and indulgence; but, after a while, cutting them to pieces as an offering to their goddess Attah. This horrible practice attracts the attention of a "Captain Roy," who appears to be a real live English officer under an assumed name. He and some other gentlemen

resolve to attempt the suppression of the "Meriah," as this rite is called, and succeed in rescuing "Carnee" and "Mustapha," the victims of sacrifice, just at the last moment. The chief of the Khonds is conquered; promises to become the ally of the English soldiers, and to renounce for ever the heathenish and barbarous custom. But Lieut. Oswy, who is careless and lukewarm in the foray, meets with a signal punishment; for his little son is taken and sacrificed by the Khonds, and his wife goes mad and dies. Mustapha and Carnee marry, become Christians, and rise in the world; but it is feared that there are still, at this moment, "men, young girls and infants, whose living flesh is quivering beneath the knives of the Khonds."

The Children's Picture-Book of Useful Knowledge. By the Author of 'The Children's Bible Picture-Book.' (Bell & Daldy).—Mammas looking for a really good reading-book, adapted to the mental condition of young children, will find what they want in 'The Children's Picture-Book of Useful Knowledge,' wherein little boys and girls may by themselves satisfy their natural curiosity about certain materials and provisions for food, clothing and shelter. The "examination questions" at the end of the volume contain too many "hard words," and for the most part are not happily framed; but the book itself deserves praise. Some of its numerous illustrations are very good indeed.

Recollections.—[*Souvenirs et Portraits, Etudes sur les Beaux Arts*, par F. Halévy.] (Paris, Lévy).—These 'Recollections' are in every respect worthy of notice, and ought to be in the hands of all musicians who take a pride in their art as one of universal poetry, not of inspired idiosyncrasy. Though general accomplishment among them be much less rare than the foolish world has chosen to believe,—by themselves, in the formation of their studies, and in contradiction of certain peculiarities inevitable to their position, its importance has not been sufficiently prized. They have too little remembered such names as Herschell, Philidor, Burney, Mendelssohn,—they have too little adverted to the fact that an artist does not live and last merely by his special works, still less by his currency in courtly society under the protection of a graceful and pleasing demeanour, but somewhat also by his power of mind and character—by his capacity to take part, if not in the great scheme of Life, in all that concerns the manifestations of imagination under any of its many forms. Viewed from this point, the appearances of Dr. Liszt in print, however inflated the style, however erroneous the deductions, must be largely placed to his credit whenever his position as a "man of mark" comes to be discussed. Viewed from this point, the Italian and Swiss letters of Mendelssohn are so many precious records written by a man of genius, quick as equable, with a pen of gold. Viewed from this point, this unpretending volume by M. Halévy has, according to its order, no common significance and value. M. Halévy, whose musical labours might have been thought arduous and extensive enough to occupy any one man's life, having accepted the Secretaryship of the French "Academy of Fine Arts" (as they will continue to call it, pertinacious to their derived Italian phraseology), and the duty having devolved on him of pronouncing the annual funeral discourse, or eulogy, or character—as may be—over the Members of the Academy who have died within the year, has fulfilled his task thoroughly. His notices of Fontaine, Blouet, David d'Angers (an artist whose admission to English sympathies is difficult), and Delaroche, are as highly finished and appreciative—with as concise—as any such obituary notices can be made. The musical papers show a just and liberal appreciation of the subjects treated. These are—"Origins of Opera in France"—"Thomas Britton, the Small-coal Man"—"Allegri and the Sistine Music"—"Frohberger the Organist"—"A Letter from Abbé Bourdelot" (describing the ridiculous performances of the pedant Meibomius at the Court of Sweden)—"Onslow" (too much forgotten in the country to which he belonged by blood, though, besides Field, he is the only British instrumentalist who has a European celebrity)—and "Adolphe Adam," a man who seems to have inspired great regard among all his contemporaries. These are

all treated with thorough knowledge, as was to be expected, but with an absence of mannerism which we were less prepared to meet in one whose own music, however skilfully wrought, falls short of the highest merit, because of a certain dryness and affectation which bespeak the ingenuity of its writer to be more predominant than his inspiration.

Proceedings of the Geneva Conference of the Evangelical Alliance, held in September, 1861. Edited by the Rev. Gavin Carlyle, M.A. (Edinburgh, Strahan & Co.)—A curious parti-coloured piece of work are these Proceedings of the Evangelical Alliance: consisting often of elaborate addresses by men entitled to be heard, and sometimes of fervid appeals from men whom nobody cared to hear, and whom nobody, it is to be hoped, will ever hear again. Invocations of the latter class have pretty generally, and quite properly, been reduced to nothing. *Stat nominis umbra.* As was to be expected, this fourth of the series of Conferences held by the Evangelical Alliance since its foundation in 1846 consisted mostly of Frenchmen. Geneva, for centuries the stronghold of Calvinism, enjoyed the satisfaction of beholding, in the month of September last, many hundreds of clergymen from all parts of the world, and chiefly from France, meet together in her own old cathedral, where much serious conferring and a good deal of small talk were duly transacted. Except Dr. Krummacher and Dr. Guthrie, no name of any great note, out of France, appears to have occupied the thoughts of the Conference. The former, who is from Potsdam, though well known in England, gave a close and impassioned address 'On Christian Individualism'; and the latter delivered one of his easy, picturesque appeals on his favourite subject of 'Ragged Schools.' The best addresses, both as to matter and style, were those of Prof. St.-Hilaire, of Paris, 'On the State of the Working Classes in France'; of Prof. Ernest Naville, of Geneva, 'On the Scepticism of the Present Day in France'; and of Dr. Merle D'Aubigné, the historian, 'On Calvin and the Reformation.' Of these, the most interesting papers to the general reader is that 'On the Working Classes in France,' by a man who has thoroughly studied his subject, and who gives a picture contrasting often in some curious details and points of interest with the condition of the same class among ourselves. It will repay perusal to any one caring to devote attention to such a subject. The editor of these papers has done his work carefully and judiciously, and the paper, type, and binding of the volume deserve commendation.

The Practice and Procedure of the Court for Divorce and Matrimonial Causes: with Forms of Practical Proceedings; the Act, Rules, Orders, Tables of Fees and Bills of Costs. By W. Ernest Browning, Esq., Barrister-at-Law. (Butterworth.)—The course of practice in the new Court of Divorce is now formed, and no doubt, a concise statement of it has been wanted. The author has set to work to supply this want in a proper spirit. He resists all temptation to wander into the pleasant realms of criticism, and tells us simply what the practice in the Court now is, without inquiring what it should be. The Forms in the Appendix, we are assured, have been used in practice. The arrangement is good,—the decided cases are referred to in support of the statements of the text,—and the whole work has an unpretending, business-like air about it which will recommend it to the profession, for which alone it is intended.

The Revised Statute Book. Collection of the Public General Statutes relating to the United Kingdom passed in the 24th and 25th Vics. 1861, with Tables of all the Statutes passed during the Session, and Copious Index to Public Statutes. Edited by James Bigg, Esq. (Bigg.)—We have so frequently noticed Mr. Bigg's plan for the publication of an edition of existing Statutes, that we need not further advert to it here. We left him awaiting, in July, 1860, a decision as to a proposal made by him to the Lords Commissioners of the Treasury, in July, 1859. Mr. Bigg has since obtained that decision. We need hardly tell those who perused the previous letters that the decision is, that their Lordships "are not prepared to entertain,"—and so on. The only information to be obtained from these further letters is, that

the gentleman who writes on behalf of the Lords of the Treasury does not perceive the difference between publishing an edition of existing statutes and consolidating the statute law, and that their Lordships clearly think Mr. Bigg a bore. We must, however, express our concurrence with the view taken by the Lords of the Treasury, that Mr. Bigg has not shown that the plan now being pursued by the gentlemen employed in preparing an edition of existing statutes was borrowed from him, and that his claim to consideration on that ground fails. The present volume contains the statutes of the last session, clearly printed, in a portable form. The marginal notes are in many places enlarged and improved; but more might have been done in this respect, as we see that some which we had observed to be faulty are copied *verbatim* in this edition. The chief improvement is in the Index, which is fuller and much better than that in the large edition. The Acts are published separately, as they receive the Royal Assent, at prices below those charged by the Queen's printers.

The Stamp and Tax Office Manual: being a Guide to the Public in their Transactions with the Stamp and Tax Office. By Francis Muir, Surveyor of Stamps and Taxes. (Blackwood & Sons.)—Among the thousand ills that British flesh is heir to, stamps and taxes hold a prominent position. Who has not in the ardour of his youth been led to argue a question of taxation with the assessor?—and who that has done so has not found his own knowledge of the subject too imperfect to overcome the natural stupidity of the assessor, increased as it is by a politic dullness which renders him unable to understand any argument against himself? Appealing, in such cases, means losing a day in talking to clerks and officials, with the possible result of gaining half the value of the day lost. The consequence is, that most men soon arrive at the conclusion that all assessments and Schedules A, B, C and D are things above their comprehension, and that the only course is to pay what is charged. There are, however, fortunately, some heroic spirits, with time to spare, who will not yield thus tamely. To these the present volume will be found a very useful handbook in their operations against our natural enemies. It contains a careful digest of the stamp-laws, and of the property, income and assessed taxes, and is arranged alphabetically, in dictionary fashion. That part of the work which treats of claims for repayment we would especially recommend to the million of persons of small income who have been unfairly charged income-tax on money in the funds, &c. The mode of arrangement to which we have adverted renders this a book of easy reference, and the effect of the cases which have been decided appears to us to be ably and concisely stated. The larger portion of the work is devoted to the property, income and assessed taxes, and some copies have been issued without that part which treats of the stamp-duties.

The Masterpieces of Ecclesiastical Architecture—[Die Meisterwerke der Kirchenbaukunst, von Dr. Carl von Lützow.] (Leipzig.)—This is the first part of an interesting volume on architecture, which bears the same relation to connected works on the subject as historical essays bear to history. Yet it more nearly approaches Bolingbroke's famous definition—philosophy teaching by example—than works of higher pretensions; and to the young student it will be especially valuable, as enabling him to see at a glance the peculiarities of every style as summed up in its chief representative. Dr. Lützow takes the chief buildings of each country and of each order; gives the history of their erection and the description of their present state, besides tracing the origin of their peculiar style in the characteristics of the time or the needs of the people. Each chapter is preceded by an admirable engraving of the building to which it is devoted; and we pass in review the domes and minarets of Santa Sophia, the silent group of Pisa, the Eastern splendour of St. Mark's, the Morean arches of Cordova, the exquisite rose-window and fairy spire of Chartres—the gorgeous west front, bossy with its five rows of sculpture, of Rheims. In minuteness of detail both as to the historical and architectural points of interest of all these masterworks of many countries, in artistic judg-

ment, in knowledge and in clearness of description, Dr. Lützow is worthy to take rank among the critics of Germany.

The System of the Moral World—[Le Système du Monde Moral, par Charles Lambert.] (Paris, Lévy Frères.)—In his prelude, M. Charles Lambert announces his intention to prove that the moral world obeys a law as immutable and exact as that which presides over the physical. Had it not been for this intimation, we should have closed his essay without discovering his object. Guided by sentiment rather than observation, and employing as a chief instrument rhapsody instead of argument, he obscures his own not less than his readers' vision with clouds of rhetoric.

A new edition of Mr. Reeve's translation of Alexis de Tocqueville's *Democracy in America* has been published by Messrs. Longman: a timely study of America by one of our most philosophical observers.—From the press of Messrs. Little, Brown & Co., of Boston, we have Vols. IX. to XII. of Mr. R. G. White's *Works of William Shakespeare*. The first volume is still wanting; and for the appearance of this important volume any notice of the book, beyond a mere announcement, must of necessity wait.—Our reprints include, from Messrs. A. & C. Black, Vol. I. of *De Quincey's Works*, and *The Fathers of Greek Philosophy*, by the Rev. Dr. Hampden,—from Messrs. Edmonston & Douglas, *Nugæ Criticæ: Occasional Papers written at the Seaside*, by Shirley,—from Messrs. Trübner, Vol. I. of the *Works of the late Horace Hayman Wilson*, containing "Essays and Lectures, chiefly on the Religion of the Hindis," collected and edited by Dr. Roth,—from Mr. Manwaring, *An Exposition of Spiritualism*, by Seiptic, and Mr. Story on *The American Question*,—from Messrs. Ward & Lock, Mr. Watts Phillips's *Canary Bird, a Story of the Seventeenth Century*,—Amos Clark; or, *The Poor Dependent*, and Mr. Curtis's *Curiosities of Detection; or, the Sea Coast Station, and other Tales*,—*Etude Synonymique sur les Mollusques des Alpes Maritimes*, publiée par A. Risso en 1826, par J. R. Bourguignat (Paris, Rothschild),—M. Théodore Lefebvre's translation of Washington Irving's *Le Livre d'Esquisses* (Barthès & Lowell),—*A Prayer from the Egyptian Ritual*, translated from the Hieroglyphic Text, by P. Le Page Renouf (Fowler),—*The Merchant of Venice*, abbreviated and adapted for Social Reading, in parts, by the Sainswick Shakespeare Circle, and edited by the Rev. J. Earle (Longman),—*The Education Question, Revision a Necessity: a Voice from the Unassisted Schools*, by the Rev. W. L. Collins (Blackwood),—*Two Years of Church Progress*, by the Author of 'The Church Cause and the Church Party' (Mozley),—Among our Second Editions, we have Mr. Shirley Hibberd's *Brambles and Bay Leaves* (Groombridge),—Mr. Ingall's *Tables for Ascertaining the Value of Debentures* (Davies),—Mr. Schneider's *Edinburgh High School French Conversation Grammar* (Simpkin),—and *Shakespeare's Seven Ages of Life*, illustrated by John Gilbert, engraved by T. Gilks (Dean).—In a Third Edition, we have Blackstone's *Commentaries on the Laws of England*, in four books, adapted to the present State of the Law, by Dr. Robert Malcolm Kerr (Murray).—An Eighth Edition of Mr. Schneider's *Edinburgh High School New Practical French Reader* (Simpkin) has appeared; and a Twelfth Edition of Dr. Sullivan's *Dictionary of the English Language* (Dublin, Sullivan).—We have also to announce *The Colonial Office List* (Stanford),—Mitchell & Co.'s *Newspaper Press Directory and Advertisers' Guide*,—*The Mother's Picture Alphabet* (Partridge),—Vol. II. of *The Chemist and Druggist* (Firth),—Vol. III. of *The Ironmonger* (Firth),—Mark Wilson's *Picture Alphabet and Picture Primer* (Low),—*London Catalogue of Periodicals, Newspapers, &c.* (Longman),—Part I. of *Willie's Home Exercises* (Simpkin),—*The Mission of Livingstone: a Poem*, by W. H. Kibsey (Hodges, Smith & Co.),—Mr. Bidden's *Practical Rules for Valuers* (Layton),—Vol. VII. of *The Building News*,—*The Post Magazine Almanack* (Pateman),—Mrs. Cantrell's *Melodies from the Mountains* (Wertheim),—*Westwood's Parochial Directory for the Counties of Fife and Kinross* (Cupar, Westwood),—*Reflections in the Egyptian*

Desert, by D. A. Lange (Hatchard).—*Pictorial Geography for Children* (Griffith).—*The British Workman*.—*Tweddle's Temperance Almanac*.—and *Very Embarrassing: a Farce*, by T. W. Swaggs (Dresden, Blochmann).

LIST OF NEW BOOKS.

Allahom's Handy Book of Domestic Homoeopathic Practice, 3/4 cl.
Bailey on the Revised Text of Shakespeare, 8vo, 3/6 cl.
Barham's Improved Monotessaron: Life of Christ, 18mo, 3/6 cl.
Beresford's "Sorrow," 8vo, 5/1 cl.
Bibliotheca Classica, or Cicero's Orationes, by Long, Vol. 1, 2^d ed. 16/6
Bradley's Elements of Geometrical Drawing, Part 2, 4to, fol. 10/6
Brown's Drawing for Primary Schools, Part 1, 6/; Part 2, 8/ sh.
Brown's Horse Subaquea, new edit. cr. 8vo, 7/6 cl.
Brund (Sir M. J.), Memoirs of the Life of, by Beamish, 8vo, 14/ cl.
Carter's, The or, Country Pleasures, illust. cr. 8vo, 3/6 cl.
Churchill's Druzes and Maronites under the Turks, post 8vo, 5/ cl.
Clarke's Commentary on the Holy Bible, Vol. 5, new edit. 10/6 cl.
Cooper's Last of the Mohicans, new edit. 8vo, 1/1 swd.
Denton's Commentary on the Gospels, 8vo, 14/ cl.
De Steil (Madame), and the Grand-Duchess Louise, 8vo, 10/6 cl.
Dickens's Works, Lib. Edit., 'Domby and Son, V. 2,' cr. 8vo, 7/6
Edgar's Original Cellar Book, new edit. 4to, 1/6 swd.
Edgar's Memorial Album of Modern History, illust. post 8vo, 6/6
Family Treasury of Sunday Reading, ed. by Cameron, V. 1861, 7/6
French's (Rev. F.) Pulpit Addresses, Selections from, cr. 8vo, 6/6
Gairdner's Public Health in relation to Air and Water, cr. 8vo, 7/6
Gale's Treatise on the Law of Easements, 3rd ed. by Willes, 8vo, 5/6
Gale's Gifts and Graces, by the Author of 'The Rose and the Lotus,' 7/6
Gray's The Tongue and its Training, 16mo, 2/6 cl.
Gurney's Homoeopathic Domestic Practice, 3rd ed. by Thomas, 5/6
Gurney's Sermons on Texts from the Epistles and Gospels, 6/ cl.
Hastings's Medicinal Value of the Excreta of Reptiles, post 8vo, 5/6
Harte of Oak, or, Naval Yarns, cr. 8vo, 7/6
Homer's Iliad, with English Notes, &c., by Trollope, 8th ed. 8vo, 15/6
Howlett's Instructions in reading the Liturgy, abrid. ed. cr. 8vo, 3/6
Hunt's (Leigh) Poetical Dictionary, French and English, by Tupper, 4/6
Jackson's Sinfulness of Little Sins, 11th edit. 18mo, 1/ cl.
Kemp's Law and Practice in Bankruptcy, 18mo, 1/ cl.
Lawson's Arithmetic Explained, in Three Parts, 18mo, 1/6 swd.
Lamson's Dean of Selection of Ancient Gaelic Poetry, 8vo, 12/ cl.
Littmann's Osteomalaria, trans. by Duncan, 8vo, 1/6 swd.
Locke's Essay concerning Human Understanding, 3rd ed. 5/ cl.
Marryat's One Year in Sweden, 2 vols. post 8vo, 28/ cl.
Marryat's Jacob Faithful, new edit. fcap. 8vo, 1/ swd.
Mömmien's History of Rome, trans. by Dickson, Vols. 1 & 2, 18/6
Nugent's Pocket Dictionary, French and English, by Turner, 4/6
Page's Introductory Text-Book of Geology, 5th edit. cr. 8vo, 1/3 cl.
Physician's Daughters, The, cr. 8vo, 7/6 cl.
Preston's Glimpes of the History of Art, 3/6 cl.
Schneider's Edinburgh High School French Manual, 3rd ed. 8/ cl.
Shakespeare's Wild Sports of India, 2nd edit. post 8vo, 10/ cl.
Simon's Mission in the Martyr's Blood, 2nd edit. 8vo, 6/ cl.
Stephen's Defence of Rev. R. Williams, in the Archdeacon Court, 10/6
Thoughts upon Thought, for Young Men, 8th edit. 9/ cl.
Tourneur's Model Book on the French Language, 7th edit. 6/6 cl.
Tudor's Law of Charitable Trusts, 2nd edit. post 8vo, 15/ cl.
Useful Library, 'Pierce's Household Manager,' 12mo, 2/ cl.
Vanderleur (Arthur), Life of, fcap. 8vo, 3/6 cl.
Williams's Practical Hindoo Medicine, 16mo, 5/ cl.
Wilberforce's Rocky Island, and other Similitudes, 14th edit. 2/6

PARLIAMENTARY LITERATURE.

THE publishing season of the two Houses begins with the opening of Parliament. The papers delivered to Members during the vacation are only the arrears of the past session, and though we believe this arrear, in the shape of blue books, returns, reports and accounts, included something more than 120 different documents last vacation—and it sometimes exceeds this—it is small compared with the work of the regular session. As far as the House of Commons is concerned, this work is annually revived by a resolution the moment the House meets, and before the Queen's Speech is reported. The resolution establishes the copyright: "Ordered, That the votes and proceedings of this House be printed, being first perused by Mr. Speaker; and that he do appoint the printing thereof; and that no person but such as he shall appoint do presume to print the same." Then the Speaker immediately issues his appointment:—"Jovis 6^o die Februarii 1862. By virtue of an order made this day, I do appoint John Bowyer Nichols, John Gough Nichols and Robert Cradock Nichols, to print the votes and proceedings of this House."

Armed with this authority, Messrs. Nichols & Sons print those confused bundles of loose folio leaves which reach the hands of Members of Parliament about nine o'clock every morning, and which, a few hours later in the day, can be purchased by the public. Of the 658 members we doubt if there are 58 who understand these bundles. Taking, for instance, the seventh batch delivered this session,—it begins with page 61 and ends at page 24; between these two a strange diversity of pages is to be found; turning over page 66 of the 'Votes,' the reader finds himself at page 41 of the 'Notices of Motion,' and a little further on he goes from page 54 of the Notices to page 15 of 'Private Business.' Pursuing his researches, he passes abruptly from page 4 of the 'Divisions' to page 19 of the 'Supplement.' But all this, the current confusion of the day, is methodical simplicity compared with a few weeks' accumulation of the Votes and Proceedings. Then, indeed, the hopeless task of trying to comprehend the daily literature of his

House is evident to the newest and most zealous member. A constituent asks him what was done with a certain bill. He looks through a heap of Messrs. Nichols's loose sheets, and is very lucky if he hits upon any reference to the object of his search. Then the chances are that his discovery is confined to ascertaining the date of one of the many occasions on which the bill was postponed; when it really came on for discussion or what became of it he finds it impossible to trace. Flinging away the official record in despair, he seeks out the author of the bill, or he consults the clerk at the table, and thus he gets by word of mouth the information which the Parliamentary printing press was intended to afford.

But whilst all this only occasions loss of time and some additional labour to the officers and members of the House, it leaves the public at large in almost total ignorance of the business details of Parliament. From the newspaper reports the public can learn very little, for by far the greater part of the work of both Houses is got through without a word of debate.

To render this class of Parliamentary literature readable, and to give it a more useful form than it has at present, cannot be very difficult. The materials possess the essential qualities of completeness and accuracy; nothing is wanting but arrangement.

Within the last few days a Parliamentary Record of the Session 1861 has been printed for private circulation amongst Members of both Houses. It gives a clear view of the public business, and, as far as it goes, is the best record of the kind we have seen. In a small compass (172 pages) it records every motion and every amendment proposed during the session; every division is given, and, as in Hansard, some of the principal division lists are printed. The Index of this little work is in itself a valuable record. It gives the history of every bill; showing when and by whom introduced; when it passed its subsequent stages; what amendments were proposed, and what alterations it underwent during its progress. We believe this useful volume has been compiled by Mr. Charles Ross.

THE INTERNATIONAL EXHIBITION.

THE First Commissioner of Public Works has replied to a question put in the House of Commons, in stating that he should soon lay upon the table a proposition to apply a portion of the accumulation of the coal-dues to constructing the intended road across Hyde Park. The Metropolitan Board of Works having adopted the Report of its Committee, stated by us last week, compels this application for funds. Nothing seems to have been done, although the time flies fast, towards facilitating the access of people arriving at the New Kensington Station to the Exhibition. Here is really little to do: a few metal trams to be laid down along an existing road, or a temporary road so furnished, made across some fields where a broad footpath and right of way exist already. Between these points great inconvenience will be felt by our visitors, and great loss of time endured, unless the authorities get something done, and that soon. The omnibuses and metals removed from the Bayswater Road employed at this point would do almost all that can be demanded. Let us again urge upon those in power the mere justice of removing from out of people's way all obstacles that may impede their approach to the building we have erected for their instruction and delight. It is to be borne in mind that the International Exhibition affords no play-ground for idle sight-seers, but a battle-field between the commerce, the arts and manufactures of all the nations of the world. Excursionists, whose cause we are now pleading, will have scant time at best to see all we invite them to see. It will be poor work to invite and then to impede the approach of our visitors. We are glad to state that the barriers so long placed upon half the width of Cromwell Road have been, through the energetic movement of the authorities, at length removed, and the front of the building is not restricted to a roadway of some twenty feet of mud. The proprietor of a portion of the land which lies by way of bar

between Brompton Square and Ennismore Terrace has offered to give as much as may be required for the formation of a road at this point if a neighbouring proprietor will do the like. This would open a convenient connexion between Brompton, Chelsea and Hyde Park, affording considerable facilities for traffic.

Of the contents of the building we have to communicate some arrangements for setting out the great masses which will fill the nave, in the form of trophies or gatherings of distinct manufactures, each in its appropriate group, composed in effective centerings. An avenue 17 feet wide will be left on either side; nothing whatever will be placed against the pillars. In the intervals between the trophies sculptures will be disposed. Those trophies decided on are thus arranged, beginning from the east end of the nave. In the centre a monolithic granite obelisk, with fountains at its base, 25 feet high, being that designed by Mr. Bell as a memorial of the Great Exhibition of 1851. Upon its sides are inscribed the names of cities and countries distinguished at that gathering; it rests upon a square base, with larger advanced blocks at the angles, upon which are four figures of sphinxes. Between each block, issuing from the base, jets of water flow into basins beneath. Two massed groups of splendid furniture flank the obelisk. Next will follow a magnificent trophy of small-arms of all descriptions, mostly from Birmingham, constructively piled to the height of thirty-five feet. One hundred-pounder Armstrong and Whitworth guns guard the north and south sides of the small-arms trophy. More to the west a flax trophy from Belfast on the right; one of furs on the left will follow. Two enormous organs have the next places. Philosophical instruments, a splendid gathering, will precede Chance's flashing (parabolic) lighthouse lenses, standing thirty-six feet high. Next come, disposed four-square, trophies or cases of porcelain, jewelry and silversmith's work. After this a beautiful obelisk of polished grey granite, thirty feet high, of a novel and peculiarly beautiful outline, its lower portion spreading with a curve to meet the pedestal; upon the faces and the acute-angled apex sunk spaces, shaped like stars, and decorative lines, in admirable keeping with the obeliskal form, are indented, their sunk surfaces gilt. At the south-east end of the east transept Mr. Skidmore's elaborate Screen for Hereford Cathedral, formed of hammered iron and brass, richly decorated with enamels in splendid colours, will stand. It will be a striking and effective example of modern art-manufacture. Trophies of Bessemer's puddled steel, and another of the same metal otherwise manufactured, come next, followed by a peculiarly splendid collection of London hardware, the production of many manufacturers who have combined. Some huge clocks and a whole peal of bells with their chiming machinery succeed. The Colebrookdale gates, upon which the famous foundry has expended its utmost powers, complete the contents of this half of the transept.

THE MAUSOLEUM AT HALICARNASSUS.

6, Gate Street, Feb. 20, 1862.

MR. FERGUSON'S letter on the above subject, in your last issue, demands a few words from me as the producer and publisher of the work to which he refers. To some of his unjustifiable insinuations I would give an emphatic denial.

It is not true that the work got up as it has been issued could have been sold for less than 12s. 12s.; on the contrary, at its present price it would have been a loss to any other publisher than my own firm, and from this cause, that as we produce the entire book, as well as publish it, we are content with such a return from its sale as would be but the starting-point of another publisher's outlay; and Mr. Fergusson might, I am sure, have ascertained from his own publisher, Mr. Murray, if he had consulted with him before writing, that that gentleman would have found it impossible to publish the work in its present style for less than 18s. 18s.; further, he would have learnt that before the work came into my hands, more than one eminent publisher had pronounced it to be impossible to publish it with any chance of recovering the money it would cost to produce; and he would have had an opportunity of comparing it in selling price and other

results with, perhaps, the only modern work of a parallel character, Layard's 'Nineveh,' folio, which, I believe, was published at a higher proportionate price than Mr. Newton's work, but which never returned its outlay to the publisher.

Most emphatically am I enabled to state that Mr. Newton does not benefit pecuniarily, either directly or indirectly, in the smallest degree, from the liberal subscription for copies of the work on the part of the Trustees of the British Museum. Mr. Newton's sole desire was, that the results of his labours should be put worthily before the public; and the benefit he thus derives is all that he will obtain. I would observe that Mr. Pullan is the author of the restoration, and not Mr. Newton.

On the day of publication every copy of the edition, a number unparalleled for a work of this character, was entirely sold, and the highest possible encomiums have been received from the subscribers upon the manner in which the work has been produced. With such testimonials from persons of acknowledged and refined taste, I feel that I have sufficient refutation to the concluding sarcasms of Mr. Fergusson's letter.

WILLIAM DAY (FOR DAY & SON).

J. M. W. TURNER.

Fonthill-Bishop, Feb. 17, 1862.

A tour of more than three months in Egypt and Syria has prevented my answering, as promptly as I could have wished, the quibbling attacks of the numerous would-be biographers of Turner, who have so eagerly sought publicity to their claims in your columns.

I have no wish to lose either my time or temper: I therefore intend to reply to only two of the foremost of them, Mr. John Pye, the once eminent engraver, and Mr. Lovell Reeve, of whose eminence in anything I have as yet heard no special mention. I answer Mr. Pye, because he taxes me with falsehood—a charge I will submit to from no man; and I answer Mr. Reeve, because he accuses me of that especial object of my abhorrence—plagiarism. And first for Mr. Pye, that excellent engraver of some of Turner's best works (the entire loss of whose memory, as evinced in his recent letter, must be, I am sure, a matter of sincere regret to all his friends). I quote his own words:—"All the notes relating to Turner's life are still in my possession, and none of them have found their way into Mr. Thornbury's work."

I am astonished at a man of Mr. Pye's well-known probity and extreme good sense penning such a statement. Can he have forgotten the long chatty evenings I spent at his hospitable board and in his agreeable society?—or can I ever forget the flood of Turner anecdotes he lavished upon me, who had indeed first sought him in the avowed character of a biographer of Turner? Not to repeat my acknowledgment to Mr. Pye for his original history of English engraving, let me (in self-vindication) remind him of some of the many instances in which he, as it would now seem unconsciously, contributed to my biography of Turner:—

The date of Turner's birth, p. 3, vol. i.

Various particulars about Mr. Tomkinson, p. 13, vol. i.

Facts about Raphael Smith, p. 46, vol. i.

Ditto about Mr. Malton, p. 49, vol. i.

Turner's early walking tours, p. 67, vol. i.

Anecdotes of prices, p. 77, vol. i.

Facts about Cozens, p. 84, vol. i.

Facts about Dr. Munro, p. 92, vol. i.

Facts about Turner as the drawing-master, p. 128, vol. i.

Story of Mr. Pye lunching at Solus Lodge, p. 166, vol. i.

Commencement of Topographical works, p. 246, vol. i.

Turner's disappointment, p. 251, vol. i.

Prices paid and engravers for the Liber work, p. 271, vol. i.

Frauds in the Liber, p. 275, 288, vol. i.

Reversing Liber effects, p. 272, vol. i.

Good effects of the Reform Bill on Modern Art, p. 354, vol. i.

Turner's quarrels, p. 397, vol. i.

Neglect of Turner by the nobility, p. 238, vol. ii.

Turner's haunts, p. 265, vol. ii.

Turner's hurt pride, p. 151, vol. ii.

Conduct to engravers, p. 162, vol. ii.

—These are but a few of the instances in which Mr. Pye so unconsciously helped me in my difficult task as the biographer of Turner.

And now let me briefly reply to Mr. Lovell Reeve's rude and unfounded charge of plagiarism. Mr. Reeve may assure himself, on the well-known impunity of the "vacuus viator," that he is quite safe from all thieves. The only thing for which I am indebted to Mr. Reeve is his bad grammar. The extracts he mentions I quoted from Mr. A. Watts, and acknowledged fully in my Preface. Surely, when you praise a goose that you have enjoyed at dinner, the praise (unless there is a special reservation) includes the stuffing. I have yet to learn that when you quote an author and thank him, you must also ferret out and thank all the little authors he may himself have quoted. Even in thanking, one must draw a line somewhere. I have taken no fact from Mr. Reeve's forgotten pages without getting it verified in half-a-dozen places. Mr. Pye, Mr. Munro and others of his executors informed me of his walking tours, and also of Mr. Charles Turner's portrait of him; and of Turner's wonderful artist memory the inspection of several dozens of his sketch-books gave me ample proof.

I shall not interfere with Mr. Reeve's defence of the late Mr. John Britton. He has at last found a defender worthy of his reputation.

In my forthcoming second edition I shall take care to avail myself of Mr. McConnell's correction as to the price of the picture he bought. I cannot, however, but feel that no generous critic would judge harshly of one or two trivial mistakes that may be found in a work containing so many thousands of facts.

Both friends, and enemies if I have any, may rest assured that whatever may be the faults of my present volumes, no falsehood and no intentional plagiarism shall ever stain a single page I write.

WALTER THORNBURY.

THE FIJI ISLANDERS.

Levuka, Fiji, Aug. 2, 1861.

ONE of many reasons which induced the king and chiefs of Fiji to make a formal cession of their beautiful islands to the British Crown was to escape from the ineportable exactions and tyrannies of the Tonguese. The Tonguese may well be called the flower of the Polynesian race; and Capt. Wilkes was but stating a truism when saying that there were few spots on the whole face of the earth where one could behold so many handsome people together. They are tall men, with fine, intelligent features, and of a light-brown complexion. They may also be called the Anglo-Saxons of the South Sea. Originally sprung from Samoa, at least their leading chiefs undisputedly, they have overrun Tonga,—and finding that group also too small, they have for the last hundred years or more established colonies in Fiji, and of late made desperate attempts to conquer the whole group—attempts for the present only defeated by the cession of Fiji to England. The unqualified praise given to their good looks by all voyagers has made them rather conceited, and their great success in war haughty and arrogant in the extreme. It is intelligible that they should entertain a feeling of superiority over the native races they conquered; but in consequence of an unlucky affair, long ago forgotten in England, they look down upon all Europeans, and talk of having beaten a British man-of-war, as Americans do of Bunker Hill. In 1840 Capt. Croker, of H.M.S. *Favourite*, visited the Tongan Islands, and was persuaded to take part with a body of native Christians against the heathens that opposed them. Much against the better judgment of his officers, the Captain and part of his crew rushed up to a fort; a bullet struck him down, and as the officer who succeeded him in command saw the absolute folly of losing and wounding any more men, a retreat was resolved upon. One or two cannon fell into the hands of the Tonguese. As the case stood, the Government did not deem it just to ask for any reparation, and simply demanded the guns left

behind. However, the Tonguese were not slow in taking advantage of this turn of affairs. They magnified it into a grand victory, and became so arrogant that Capt. Cook, could he pay them another visit, would never dream of giving them the name of the "Friendly Islanders."

Ethnologists have long been watching the spread of the Tonguese over the South Seas, and Fiji has become a field of high interest, as the light-coloured Tonguese, a genuine Polynesian people, here met face to face powerful representatives of the dark-coloured Papuan race. The Tonguese first came to Fiji as peaceful traders, purchasing timber for canoes, and the precious sandal,—articles in which their own islands are deficient. Having established friendly relations with chiefs, and occasionally intermarried, they became interested in their welfare, and allowed themselves to be hired as mercenaries, receiving canoes and other property for their services. From being mere mercenaries, they gradually began to act on their own responsibility, avenging any outrage committed against their countrymen in the smaller islands of eastern Fiji, where they could calculate the exact number of their opponents. With the constantly increasing influx of Tonguese immigration, chiefs came over who undertook the management of the settlers. But Tongan influence was as yet limited, when about 1846 Maafu, another chief, descended from the ancient royal line (Finau) of Tonga, and gifted with great physical and mental advantages, made his appearance. Maafu had taken a leading part in a rebellion against the present ruler of Tonga, King George, and on being banished received a hint that no objection would be made if he accomplished in Fiji what King George had done in Tonga—make himself master of the whole group. Maafu soon managed to obtain a solid footing. Whenever he saw two chiefs quarrelling, he lent his services, backed by the whole mob he ruled, to the weaker party; and having with its aid defeated the stronger, his allies were perfectly at his mercy, he having become familiar with all their shortcomings,—and there was then no difficulty about their acknowledging him as chief by paying a handsome tribute.

In 1853, King George of Tonga visited Fiji, and was hospitably received by Cakobau, the supreme Chief of Bau, and titular king of the whole group. Cakobau was at that particular time in considerable trouble. Kaba, an important place in the neighbourhood of his capital, was in open rebellion against him, and as he had recently lost much of his influence by favouring Christianity, he felt himself scarcely strong enough to put down Kaba single-handed. In an evil hour he applied to King George for assistance, and the latter readily complied. By the combined forces of Bau and Tonga, Kaba, to Fijian notions an impenetrable fortress, was taken, and the authority of King Cakobau re-established. A schooner of eighty tons, built in the United States, was presented to King George for his assistance. The example set by Bau of putting down rebellion at home by foreign aid was speedily followed by another Fijian state. Rabi, an island of considerable extent, had disputed the authority of the ruling chief of Cakadrove, Tui Cakau, and King George having proffered assistance, it was readily accepted against the rebels. Rabi fell, and the Tonguese were in the habit of calling it their own until, in 1860, Maafu, in the name of King George, received payment for the assistance rendered.

The conquests of Kaba and Rabi had conferred upon Maafu and his followers such high prestige that the Fijian chiefs began to tremble for their own safety, and the impolicy of calling in foreign aid to suppress rebellion at home began to dawn upon the most farseeing among them. Maafu was not slow in perceiving the advantage he had gained, and his favourite plan of subduing the whole group seemed now to have arrived at maturity. Without delay he built a schooner which should place him at advantage over an enemy dependent entirely upon canoes. Nor did he fail to make other preparations for war, and he would have commenced hostilities without loss of time, had not, in September, 1858, H.B.M. Consul, Mr. W. Pritchard, arrived in Fiji to take up his permanent abode in

this important group. Bau was again in trouble. For various outrages alleged to have been committed against the life and property of American citizens, the United States demanded indemnity from Cakobau, as chief of the leading state and titular king of Fiji. The corvette *Vandellia*, Capt. Sinclair, had been sent to enforce the claim, and as the sum of 45,000 dollars was altogether beyond the means of the Fijian king to pay, overtures were made to Mr. Pritchard for the cession of Fiji to Great Britain on condition that this sum, which the natives were going to refund by assigning the proprietorship of 200,000 acres of land, be liquidated. Mr. Pritchard hastened to lay this offer before Her Majesty's Government, and no sooner had he departed for England than Maafu commenced operations for the conquest of a group about to slip from his grasp for ever.

Ritova and Bete, two chiefs of the Macuata coast of the large island of Vanua Levu, were fighting out some old family feud. Bete, being worsted, concluded an alliance with Tui Bua, another chief of importance in Vanua Levu, who owed Ritova a grudge for a defeat in a former war. But even thus strengthened Bete was unable to cope with his rival. Maafu saw that here was his chance. Friendly messages were despatched to Ritova, who, delighted with the moral support of so powerful a man, forwarded valuable presents. At the same time, Maafu sent messages equally friendly, but more sincere, to Tui Bua, and through the Tonguese teachers prompted him to apply for assistance against Ritova. In a short time Maafu became the declared ally of Bete and Tui Bua. This new combination excited deep apprehensions at Bau, as deranging the balance of power which the leading state, for its own safety, deemed it essential to maintain. Maafu, duly informed of the cloud gathering in that quarter, repaired straightway to the capital, and made out that he was only going to send a few men under his officer Wainiqolo, and he even endeavoured to persuade King Cakobau to aid him in his endeavours, as the whole affair would add fresh lustre to Bau's supremacy. Cakobau, however, contented himself with sending one canoe, more to watch the proceedings than to take any active part in the fight. By the united forces of Tui Bua, Bete and Maafu, Ritova lost town after town, and ultimately escaped across the mountains to Solevu (Sualib of Wilkes) on the southern side of Vanua Levu, where Tui Wainunu, a chief friendly to him, resided. Solevu, a district tributary to Bau, but otherwise independent, Tui Bua had long wished to annex to his dominions, and Maafu, to humour him, had promised to assist. By Ritova's retreat to this very district, a fine chance of killing two birds with one stone presented itself. The allied forces soon appeared before Solevu; but so well was the place defended, that it was able to hold out three whole months. When, at last, it surrendered, Ritova thought it hopeless to prolong the struggle, and hearing that the acting British Consul, Mr. Swanton, had extracted from Maafu the promise that, in such an event, the old warrior's life should be spared, Ritova gave himself up. But Maafu's followers were most unwilling that this promise should be kept; they demanded the life of a man at once so bold and so dangerous, and Maafu, fairly on the horns of a dilemma, connived at Ritova's escape, and caused a feigned pursuit of the fugitive to be made.

Maafu now divided the spoil. Solevu was annexed to Tui Bua's dominion, the western part of Macuata was placed under Bete, the eastern under Bonaveidogo, a chief who betrayed Ritova by desertion at a critical moment,—all this with the express understanding that the favoured parties had to pay a stipulated tribute. In this distribution the claims of Bau upon the annexed district of Solevu had altogether been disregarded, and if anything had been wanting to open the eyes of its king it was furnished by these high-handed proceedings. More humiliation was in store for Bau. Maafu, returning to his stronghold, displayed extraordinary activity. Bau was to be got between two fires. A strong fleet was despatched to Bega, an island through Rewa subject to Bau, which, overawed by the superior force suddenly appear-

ing, gave itself up to the Tonguese, whilst Tui Bua was directed to get up a quarrel with Raki-raki, subject to Bau through Viwa. Everything was thus progressing favourably; troubles were approaching from north and south; a few more months would have brought about the overthrow of the capital, and the Tonguese would have been masters of the whole group, a country almost as large as Holland. At this critical moment Mr. Pritchard returned from England, with the intimation that H.M. Government had taken the cession into favourable consideration. Soon after his arrival all the chiefs ratified the cession, and they availed themselves of the meeting held for that purpose to appeal to Mr. Pritchard to check Maafu's grasping career. They founded their appeal upon the fact that Fiji was already ceded to the Queen of Great Britain, and that Maafu, a foreign intruder, was endeavouring to take the country from her. Maafu, driven into a corner, consented to renounce all political claims on and in Fiji and the lands conquered, by signing a document to that effect in the presence of all the chiefs assembled, H.M. Consul and Commander Campion, of H.M.S. *Elk*.

The peace of the group, which to the serious disadvantage of trade had so long been interrupted, was thus at length re-established, but the wounds inflicted were not so readily healed. The Tonguese did not content themselves with merely taking a place; they plundered and set fire to the dwellings, cut down the fruit-trees, filled up the wells, violated the women, and put down as many of the fighting men as their ferocity prompted them. When Maafu and his hordes had been at a place, it was as if a cloud of locusts had descended. Not only had every vestige of provisions, pigs, fowls, yams and taros, disappeared, but the plantations themselves had been destroyed, forcing the poor natives to seek such wild roots as would enable them to eke out their miserable existence. Yet, after all their provisions, tools, native cloth, canoes and whatever movables they were possessed of had been carried off or destroyed, they were compelled to make coco-nut oil, sail-masts and other articles for their conquerors. The intensity with which a Fijian hates a Tonguese need therefore excite no surprise. Yet Europeans were not wanting who were rather displeased to see the doings of the invaders brought to a sudden conclusion. Maafu knew full well that he stood in need of such friends, and he had early set about making them. He had three different bodies of people to interest in his conquest: his own immediate followers, the foreign traders and the Wesleyan missionaries. The Tonguese were easily attached to his cause by giving them unlimited licence; the foreign traders he made his supporters by running up heavy bills for powder, shot and general stores, which stood no chance of being paid, unless it was in contributions of coco-nut oil, tortoiseshell and *bêche-de-mer*, extorted from the conquered places; and the Wesleyans were reconciled by Maafu making it the first condition in arranging articles of peace that the conquered should renounce heathenism and become Methodists. The thousands of converts added to their flock completely blinded the missionaries to the danger incurred in coquetting with so unscrupulous an adventurer. It was only after Macuata had been subdued and great atrocities had been committed, that they saw the necessity of protesting against the use which had been made of their name.

At the height of his power, Maafu is supposed to have had, independent of his Fijian allies, 3,000 fighting men; and, even after his signing of the document above alluded to, the number of his followers was still sufficiently great to cause uneasiness. Men so long accustomed to regard Fiji as a fair field for plunder were not easily kept quiet. Complaints were rife wherever Tongamen resided how they robbed the natives, and how by intimidation they forced the weaker chiefs to behave discourteously towards the white settlers. Mistaking the mission of inquiry on which Col. Smythe and Dr. Seemann were engaged for the Colonial Office as a proof that the British Government was dissatisfied with what had been done in the group, the Tonguese, in October, 1860, once

more proclaimed their intention of interfering in the affairs of Macuata. Ritova was to be sent as prisoner to Tonga, and the people living on his patrimonial estates of the islands of Kia and Cicobia were to be carried over to Udu, to be placed under the chief whom Maafu had rewarded with the government of Eastern Macuata. Ritova, since his loss of power, had been living quietly in the island of Taviuni, where friends had flocked around him. He had frequently laid his case before Mr. Pritchard, showing how unjustly he had been deprived of his patrimonial estates, and asking permission to accept the offer of brother chiefs to regain them by force of arms. Mr. Pritchard thought an appeal to arms unnecessary, and finally agreed to discuss the subject with Bete and other Macuata chiefs. The American Consul had also drawn the attention of his government to the fact, that since Ritova's removal from power, American whalers had found it impossible to obtain supplies on the northern shores of Vanua Levu, and the *bêche-de-mer* (Holothuria) trade, carried on by citizens of the United States, had become totally extinct. The profits realized by the *bêche-de-mer* trade were very considerable. For instance, one cargo, collected and cured at a cost of 1,200 dollars, brought 12,600; another, which cost 3,500, brought 27,000 dollars. On the 27th of October, Mr. Pritchard and Dr. Seemann succeeded in bringing about an arrangement which left Bete "Tui (or King of) Macuata," and merely gave back to Ritova his patrimonial estates. Both parties pledged themselves to live in peace, refer any future dispute to the Consul, devote their energy to trade and agriculture, and disavow all dependence on Maafu. All this took place at Naduri, the capital of Macuata. Ritova eagerly set about rebuilding his town on the small island of Nukubati, and white traders again flocked to the coast as in days of yore. This turn of affairs was far from pleasing to the Tonguese. They were indefatigable in promoting discontent and disturbance, and scarcely had Ritova's town been rebuilt than the Tonguese burned it down again. Bete, Maafu's willing tool, could not resist the temptation of playing once more the traitor. Under the pretext of making a durable peace, he coaxed Ritova over to Naduri, where he had arranged with a party of mountaineers to rush into the town and club Ritova and his family. Ritova went into the trap. Fortunately, his son heard of the scheme and reported it to his father. Ritova went off to one of his canoes, professing to drink kava, in reality to hold a council with his old men, whilst the son remained on shore to lull suspicion. Bete, in order to bring Ritova on shore, invited him to a bowl of kava, and the son, seeing the moment had arrived when all were to be massacred, told his father their imminent peril. They were all in Bete's power. What were they to do? The son urged the necessity of assuming the offensive, and killing Bete without delay. Ritova hesitated, but the young fellow went ashore, met Bete just in front of his house, charged him with the diabolical plot, and that had his father not followed the Consul's advice to act honestly, he would never have been in his power. "I have three balls in my musket for you, Bete," he said; "you who want to kill my father, his son, and all his people in cold blood." With these words he fired, and two balls lodged in Bete's body. He died instantly. A great uproar followed. Some of Ritova's friends, and they were numerous, voted for killing all Bete's followers and razing the town. Ritova rushed ashore, quelled the excitement by his presence and harangued the people. "People of Naduri," he said, "you who deserted me, your proper chief, when the Tonguese drove him from the land of his forefathers, you may all live. Were it not for my solemn promises to the Consul, you would all die this day with the man you followed. He has told me to spare my enemies. Keep quiet; I will send for Christian teachers, not Tonguese, European or Fijians, and we will all live in peace."

Everything was going on quietly again when Maafu despatched his lieutenant, Wainiqolo, to Macuata, and troubles at once recommenced. The very excellence of this, the finest district of Fiji, makes those artful and bold fellows, the Tonguese, crave

after it so much. Fortunately, on the 18th of July, 1861, Commodore Seymour arrived in H.M.S. *Poros*, and he saw the necessity of proceeding with Mr. Pritchard to Macuata. King Cakobau and Maafu were taken on board, and when reaching Naduri the whole case was fully gone into. Ritova charged Wainiqolo as being the source of all the troubles and fighting in the district, to the great detriment of trade; and the facts disclosed in the inquiry fully bore him out. The Tonguese were restricted from visiting Macuata for twelve months under any pretence whatever, and Wainiqolo was altogether forbidden to show himself again in the line of country from Natewa bay to Bua bay. Maafu signed a document to this effect, and thus, it may be hoped, a long series of troubles has been finally closed.

Commodore Seymour's visit has been of material benefit to Fiji, and much improved the position of H.M. Consul, who, whilst the question about the cession of the country is still pending, has all the troubles arising from a daily-increasing number of white settlers, and has been left too long unsupported in his efforts to preserve the peace and develop the resources of this magnificent group. Notwithstanding the uncertainty that hangs over the political future of the country—whether it is to become a British colony, be taken possession of by the French in their desire to form a chain around Australia, or whether the white settlers will be strong enough to form a government of their own in case Great Britain should cancel the cession,—notwithstanding Fiji is progressing; men of capital are beginning to flock hither; flourishing plantations of sugar, coffee and cotton are established, Mr. Storck, Dr. Seemann's former assistant, having become a leading cotton-planter, and extensive tracts of land have been purchased for sheep-runs. If the Government will only manage the country properly, or let those who know, after a great deal of schooling, how to manage it, Fiji, as a British colony, will be a complete success. W.

OUR WEEKLY GOSSIP.

THE Queen has signified her intention of giving a portrait of the Prince Consort to the National Portrait Gallery. This gracious announcement leads to the thought that Her Majesty's own portrait would also be a most gratifying addition to the collection.

Among Mr. Murray's books for the season we may announce 'Wild Wales,' by Mr. George Borrow,—'The Geological Evidence of the Antiquity of Man,' by Sir Charles Lyell,—'The Story of Lord Bacon's Life,' by Mr. W. Hepworth Dixon,—'On the Various Contrivances by which Orchids are fertilized by Insects,' by Mr. Charles Darwin,—a 'History of the Modern Styles of Architecture,' by Mr. James Fergusson,—and Volumes III. and IV. of Lord Stanhope's 'Life of William Pitt.' These works are actually in the press. Of some other books, announced for the season long ago, we hear nothing to suggest immediate publication: nothing of Mr. Kinglake's 'History of the Invasion of the Crimea'; of Leslie's 'Life and Times of Sir Joshua Reynolds'; of Mr. Elwin's 'Works of Alexander Pope,'—though all these are in progress and some of them partly printed.

A second series of 'Peaks, Passes and Glaciers,' consisting of excursions and explorations by Members of the Alpine Club, to be edited by E. S. Kennedy, President of the Club, will be published in the spring, by the Messrs. Longman, with about seventeen maps, and illustrations engraved on wood, by E. Whymper, jun. The contents will comprise about thirty-seven articles, by E. T. Holland, J. G. Dodson, M.P., the Rev. C. Hudson, S. Winkworth, F. W. Jacobus, Sir T. Fowell Buxton, Bart., F. F. Tuckett, E. Schweitzer, W. Mathews, jun., the Rev. J. F. Hardy, E. Buxton, A. Milman, E. S. Kennedy, W. Brinton, M.D., R. W. E. Foster, the Rev. L. Stephen, J. Ormsby, J. J. Cowell, P. C. Nichols, the Rev. T. G. Bonney, F. E. Blackstone, E. Whymper, C. Packe and the Rev. G. C. Hodgkinson. The districts traversed include Iceland, Norway, the Chamounix district, the

region of Mount Rosa, the Pyrenees, the Alps of Dauphiné and the Bernese Oberland.

Mr. Bentley is preparing for publication the sporting adventures of Mr. Baldwin, who has recently returned from Southern Africa and just been made a Fellow of the Royal Geographical Society. Mr. Baldwin, it is said, spent eleven years in Southern Africa, during which time he is said to have very rarely seen the face of a European, once going eleven months without doing so, and never slept under the roof of a house. His adventures are said to have been frequently perilous in the extreme, as his thirst for adventure took him into districts visited hitherto only by Dr. Livingstone. We hope Mr. Baldwin will be careful of his dates; the public are in a mood of deep suspicion against African travellers.

Sir Edward Cust, whose admirable Manuals of the Wars of the Eighteenth Century are well known to students and military officers, has in the press four volumes of 'Annals of the Wars of the Nineteenth Century.'

That in February 1862, in spite of the repeal of the paper duty, rags would be a drug in the market, paper cheaper and more abundant than ever, are facts which even Mr. Gladstone, with his perfect confidence in Free Trade, could hardly have anticipated last year. Some account for these results by the opening of the Mediterranean, or by the American war; others by the action of natural laws, which have no dependence on annexations and secessions. But the facts are so. China is a great rag country—for the Chinese are a people in rags. A sagacious gentleman of our acquaintance, on the passing of Mr. Gladstone's bill, sent out to China for a cargo of rags. A ship is now on its way to the Thames,—and will arrive to find the quotations for rags lower in London than at Canton!

The Benchers of Lincoln's Inn have elected the Rev. F. C. Cook as Preacher, in succession to Dr. Thomson, the new Bishop of Gloucester and Bristol. Mr. Cook is known to scholars as one of the writers of 'Aids to Faith,' and by his contributions to Smith's 'Dictionary of the Bible.'

Mr. Edmund Yates, the son of a renowned artist, and himself the writer of a pleasant set of papers called 'After Office Hours,' chatted with an audience on the humours and eccentricities of "Modern Society" for a couple of hours on Monday night. Mr. Yates has the family genius for a public platform—a good presence, a clear voice, an easy manner and plenty to say. The matter is light as air and like as life, abounding in humour, character and picture, without a trace of caricature or exaggeration.

The adjourned meeting of the Court of Common Council has been held, which was appointed to further consider the Report of their Committee, which recommended the adoption of Mr. Page's design for a three-arched bridge at Blackfriars. After an animated discussion, an amendment, originally proposed by Mr. Deputy Fry, was carried. This was to the effect that the Report of the Committee should not be agreed to, but the subject be sent back to them for re-consideration, with power to obtain professional assistance, if they should consider it desirable to do so, and to report again to the Court. We are glad this resolution has been arrived at; it is, in effect, what we recommended, feeling convinced the question could not have received proper consideration, while the manifest unfairness of receiving, at the last moment, in an unofficial manner, an amended estimate from one competitor alone, showed a foregone conclusion too strongly for any one to be satisfied with the recommendation of the design so unduly favoured.

A case in which the question of copyright in photographs was raised came on for trial, before the Lord Chief Baron and a special jury, in London, on the 18th inst. The plaintiff was Mr. Mayall. It appeared from his evidence that he had, upon his own account, and at his own expense, taken a considerable number of portraits of celebrated persons, which portraits he had not published; the negatives always remaining in his own possession. Mr. Mayall, at the request of Mr.

Tallis, lent him prints from these negatives for the purpose of being engraved as a series of portraits in connexion with *The Illustrated News of the World*. A portion of the prints so lent were returned to Mr. Mayall; but a considerable number remained in the hands of Mr. Tallis, when he became bankrupt in April last. The assignees of Mr. Tallis sold them, as part of his property, at public sale. The defendant in the present action purchased them at that sale. He then obtained from the prints he so purchased negatives of a reduced size, and from those negatives took prints, of which he sold large numbers. In the present action Mr. Mayall sued the defendant for wrongfully multiplying and selling copies of the photographic prints he had lent to Mr. Tallis, upon the ground that, as photographs, they had never been published by the plaintiff, or by his authority. Mr. Mayall also sued the defendant for the wrongful detention of the prints so lent to Mr. Tallis. The jury found a verdict for Mr. Mayall, with 40s. damages, for the invasion of his property in the prints; and 25s. damages for the detention by the defendant of the copies he had purchased at the sale by Tallis's assignees. The Chief Baron, at the same time, gave leave to the defendant to move to enter the verdict for him as to the question of publishing and selling his reduced copies of the prints. We have been careful thus fully to state the facts of this case, for the purpose of preventing those interested in the matter from supposing that the existing state of the law affords any protection to photographers in respect of their works after they have been published. That is a point which it is to be hoped the legislature will set at rest during the present session. All that Mr. Mayall could and did claim was, that his common-law right of property in his unpublished works should not be infringed; and even that point, as we have stated, is not settled by the verdict he has obtained, but remains for decision, and is therefore an open question. The injustice and hardship of such a state of the law, as it affects photographic artists, are as obvious as they are lamentable.

Thomas Hood the Younger has produced in a handy shape, and in legible type, the first volume of 'The Works of Thomas Hood,' his father of immortal memory. Besides 'The Plea of the Midsummer Fairies,' 'Odes and Addresses to Great People,' with several other well-known pieces of humour and pathos, this first volume contains a reprint of many droll scraps from periodicals, which will be almost as good as new to his admirers. The plan adopted is the chronological: so that the series will be, not only a collection of the poet's works, but a history of his mind.

The Pythoness is continuing to perform her incubatory duties with true maternal perseverance. On visiting the Zoological Gardens a few days ago, we found her lying in two coils S shaped, the bunches of eggs being carefully gathered within each coil. The serpent has not yet broken her fast, but, notwithstanding her long abstinence, she appears in excellent health. It is expected that the process of incubation will occupy about three weeks longer.

It will interest English readers to know that the Prince of Wales employed some of his short stay in Munich in sitting to Herr Albert, the court photographer, for one of his life-size photographs. The portrait of his Royal Highness is to appear in the Exhibition, and cannot fail to attract attention. We believe Herr Albert is the only photographer who has produced portraits the size of life; they are certainly his invention, and we have not yet seen them imitated. The Prince of Wales's portrait was finished in five hours' time, and it is at the Prince's own desire that it is to appear in the Exhibition.

The plans of Capt. Fowke for the Great Museum at South Kensington are estimated at 214,000*l.*; part of which has been already expended. Of the need of such a building, it is only required to state that the Art-Museum is obtaining objects, many of them inestimable treasures, at an average rate, including prints and drawings, of 1,500 each year, and has the loan of

more than a thousand articles; amongst which have been, quite recently, the Devonshire gems and Magnific enamel. The Architectural Museum alone contains 5,000 casts of the finest examples of the art, and is worth 3,000l. At Thames Bank there is stowed away a magnificent collection of casts from mediæval sculpture and ornament, made by Sir C. Barry for use as models for the Houses of Parliament decorations: 500l. a year rent is paid for storage. The whole cost about 7,000l. More than one private collection of fine pictures is promised as soon as the nation makes decent provision for the gift. Some day or other, the Soane Museum—soludicrously managed now, that each visitor costs from 5s. to 7s. for his entry—must come hither; some of the Trustees are, we believe, assenting to this matter. At present the Schools of the Department are of wood, exposed to fire risks. The Female School is most unsuitably housed; the officers are perilously located in tumble-down houses such as no other public men would endure to live in. The Male Schools are in constant danger from fire; and the iron "boiler" building (although well enough adapted for the display of casts and architectural models, or coarse materials such as could be replaced or would take little hurt from the drip through its roof), being supported on cast-iron shafts, might, as the experience of the recent fire in Southwark proved, come down, as Braidwood described it, "like a dish-cover," immediately on water being applied to the shafts heated by fire.

By a Parliamentary Paper published last week, it appears that the total quantity of coals raised from the coal-mines in the United Kingdom during the last ten years was 605,454,940 tons, and that the number of lives lost by coal-mine accidents during the same period was 1,466.

The 2nd and 17th companies of Royal Engineers, now at Aldershot and Brompton (Chatham) Barracks, are to be employed to assist in unpacking the various articles as they are sent to the International Exhibition, to arrange them under the direction of the heads of various departments, and generally in duties connected with the great gathering. The entire satisfaction which was felt from the like course being taken in '51 has led to its repetition now. Each company will be raised to 100 non-commissioned officers and men, and none but men of the best character be allowed to remain in either. A number of discharged soldiers have been engaged by the promoters of the very useful "Commissionnaire" scheme to assist at the Exhibition during its preparation and progress.

Lord Granville will preside at a meeting of the friends of a North London Gallery, Museum and School of Art, to be held on Wednesday evening next at the Islington Literary Society.

Mr. Pope Hennessy has moved the production of papers on the Scholarship placed by Sir Robert Peel at the disposal of students attending the second year's course at Galway Queen's College; also papers on the number of students entering for that course. These papers were ordered by the House of Commons.

Mr. Fortescue, on the part of Her Majesty's Government, has promised to produce copies of all the despatches from Australia relating to the discovery of Burke's Land and the deaths of its gallant discoverers.

On the 18th of March, Mr. Ricardo will move for a committee to consider the policy and operation of the Patent Laws.

The colony of Nova Scotia, now so well known in connexion with the recent gold discoveries, has spared neither labour nor expense in amassing a collection to illustrate her natural resources at the forthcoming International Exhibition. The chief export from the colony being fish, in fresh, dried, salted and other states, the authorities decided upon presenting to the public eye a novel collection illustrative of the fisheries of the province, and have succeeded, with the aid of a scientific naturalist, in forming a series, from the fish in its natural state, preserved in alcohol, to the same, dried, smoked, pickled and preserved in tins. The more striking feature of the collection consists in the large size of the glass jars holding the fish in

their natural state, some of which stand 2 ft. 10 in. high.

The history of ancient Art continues to receive exceedingly important illustrations at our National Gallery. Since the autumnal recess four pictures of great historic and intrinsic value have been added; and the Director, as by their diversity they will show, has no particular bias or narrow prejudice. The Antonello da Messina, a bust picture of the Saviour, belongs more especially to the history of Art. It is heavy and brown in general effect, and the forms betray a want of selection in the model chosen; but the hands are skilfully drawn, and with that readiness to cope with difficulties in the position of the fingers which so frequently distinguished the works of the early Germans and Flemings. The fingers of the left hand laid on the parapet in front of the figure may be traced in many portraits of Burgundian and Flemish nobles of this period. The picture is dated 1465, the very year in which he returned to Sicily from Venice, after a residence there, and long practice in oil-painting which he had derived from Flanders. The only date found anterior to this on Antonello's works is 1445;—it occurs on a picture at Berlin;—for the reading of the date on the 'Crucifixion,' at Antwerp, still remains uncertain; it is either 1445 or 1475. The Garofalo, recently added by Sir Charles Eastlake, is a large square panel picture, with figures nearly the size of life. It was formerly the chief altarpiece of the Church of San Guglielmo at Ferrara, and has been engraved by Domenichini. The breadth and cold tone of this well-authenticated picture contrast strikingly with the other specimens of the same master in our Gallery. They are small, highly finished, gilded and brilliant in colour, showing affinity to his contemporary Mazzolini di Ferrara. The newly-acquired altarpiece approaches nearer in tone and shadows to the Ortolano, which now hangs on the opposite wall in the same apartment. The Virgin and Child are seated under a canopy, with green curtains in the centre; St. Anthony and St. Francis stand on the right, and St. Guglielmo, in armour, and St. Clara, holding a crucifix, on the left, of the spectator. The Rembrandt is of a widely-different style of Art, and very excellent in its class. The artist here represents himself, at the age of thirty-two, wearing a turban or broad round head-dress, resting his right elbow on a window-sill in front of the picture. This is the second portrait of the artist in the Gallery. The other one represents him at an advanced age. This is signed "Rembrandt," and is dated 1640. We do not find in this picture the usual golden tone of flesh. The colours are clearer, fresher, and with more of what may be termed the every-day appearance of flesh and blood. It certainly affords a very thorough "presentment" of the man. The modelling and breadth of shadows are admirable. The picture is on canvas, and was purchased recently in Paris. The Paris Bordone portrait of a Genoese Lady is in itself a miracle of Art. Here we see to the fullest extent the capability of the painter. A beautiful young woman with yellow hair, fair complexion and intensely dark eyes, is seen, life size, standing, resting her right hand on her hip, and with the other raising the end of a golden pendent from her girdle. The intense colour of her pale crimson satin dress and the freshness of her complexion fully equal all that other Venetian painters have attempted in that respect. The usual scale of crimson and green adopted by Bordone is not here to be recognized. The background, exhibiting an arcade approached by flights of steps, and a male figure standing above in the shade, is very original. Artists will welcome this picture very warmly, and it has found an appropriate place in the new large apartment, which might be termed the Gallery of *Chefs-d'œuvre*.

BRITISH INSTITUTION, Pall Mall.—THE GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS, is OPEN DAILY, from Ten till Five.—Admission, 1s.; Catalogues, 6d. GEORGE NICOL, Secretary.

SCIENCE

SOCIETIES.

ROYAL.—Feb. 13.—Major-Gen. Sabine, President, in the chair.—The following paper was read:

—'On Magnetic Calms and Earth Currents,' by C. V. Walker, Esq.

BRITISH ARCHEOLOGICAL ASSOCIATION.—Feb. 8.—J. Heywood, V.P., in the chair.—C. Bradbury, Esq., and Dr. W. Jones were elected Associates.—Mr. Whitley transmitted a drawing of some Roman pottery of blue clay, being the first antiquities of that period found at Hoddesdon.—Mr. Cumming exhibited portraits of Edward the Sixth, belonging to Mr. Holt, Dr. Iliff, Mr. Bohn and others.—Mr. Cumming read notes in reference to the button of the scholars of Christ's Hospital, presenting Edward the Sixth with a legend; and comparing a recent one with one of a former period recovered from the Thames in 1846, it exhibits very inferior workmanship.—Mr. Warren, of Ixworth, exhibited two Limoges Enamels—one a lid of a conical pyx-cover, found in the river at Honington Ixworth; the other a plaque exhumed at Ixworth. They may be assigned to the close of the twelfth or beginning of the thirteenth century.—Mr. Warren also sent several gems for exhibition, the principal of which was a Roman Quadriga in carnelian.—Dr. Kendrick exhibited the remains of an iron spear, temp. Henry the Fifth, found near the ancient Priory, Warrington; also a German tobacco-box with a hunting subject—date, seventeenth century.—Mr. G. Wright exhibited a portion of the *Secretes of Alexis of Piemont*, which from varieties, as compared with the edition of 1568, a perfect copy of which, in the possession of Mr. Pettigrew, was laid on the table, would appear to have belonged to an earlier date.—Prof. Buckman sent a notice of recent discoveries made at Cirencester, and exhibited two sculptures, one representing the *Dæe Matres*, the other a supposed Mercury.—Mr. Wakeman forwarded a paper on the ancient Priory at Monmouth.—Mr. Wakeman also exhibited drawings of six curious tiles found at the Priory, five of which, of the same pattern and bearing the same date, xxxvi. Hen. VI., though varying in size as well as in a few particulars, had been found at Great Malvern.

INSTITUTE OF BRITISH ARCHITECTS.—Feb. 17.—Prof. Kerr in the chair.—The evening was devoted to a further consideration of the Essentials of a Healthy House, and the extension of its benefits to the labouring population.

STATISTICAL.—Feb. 18.—Col. Sykes, M.P., V.P., in the chair.—Messrs. H. W. Acland, M.D., M. Carpenter, H. Bonham Carter, J. S. Cudlip, L. H. Courtney, A. Day, G. J. Kain, R. Lewis, F. Reynolds and the Rev. John Williams, B.D., were elected Fellows of the Society.—Dr. Leone Levi read a paper 'On the Progress and Economical Bearings of National Debts in this and other Countries.'

CHEMICAL.—Feb. 6.—Dr. Frankland in the chair.—Dr. Geiger, Dr. Martins and Mr. J. Broughton were elected Associates.—The following papers were read: 'On Ground Ice,' by Mr. R. Adie.—'On the Occurrence of Crystalline Xanthin in Human Urine,' by Dr. Benze Jones.—'On Silica,' by Mr. A. H. Church.—'On the Source of the Arsenic contained in Commercial Sulphuric Acid, and on the Preparation of the Pure Acid,' by Prof. Bloxam.—'On Deposits of Phosphate of Lime in Teak-wood,' by Prof. Abel.—'On the Composition of the Water of a Boiling Spring in New Zealand,' by Prof. J. Smith.

ETHNOLOGICAL.—Feb. 18.—J. Crawford, Esq., President, in the chair.—The new Fellows elected were, The Duke of Devonshire, Lord Strangford, Sir E. Perry, Major Showers, J. G. Chambers, C. A. Atkins and S. St. John, Esqs.—The paper read was 'On the Numerals as Evidence of the Progress of Civilization,' by the President.

SOCIETY OF ARTS.—Feb. 5.—Dr. A. W. Miller in the chair.—Dr. Calvert read a paper 'On Improvements and Progress in Dyeing and Calico-Printing since 1851.'

Feb. 12.—Dr. A. W. Williamson in the chair.—Mr. Edward C. C. Stanford read a paper 'On the Economic Applications of Seaweed.'

Feb. 19.—T. Sopwith, Esq. in the chair.—A paper was read 'On the relative Merits of the different Systems of Working Metallic Mines and Collieries,' by Mr. H. C. Salmon.

SYRO-EGYPTIAN.—Feb. 11.—Mr. Cowper read a paper 'On Syrian-Christian Philosophy,' based upon a manuscript in the library of the Propaganda at Rome. This manuscript is supposed to have been copied from a work by Jacob of Edessa, in the seventh century. Edessa was long famous for its school of learned men; and the Syrian churches generally favoured philosophic pursuits at a time when little attention was turned to them in the West. They studied and translated Aristotle, and their translations formed the basis of those Arabic versions which became so famous. The work of Jacob, if it be his, proceeds on Christian principles. It comprises a long series of questions in almost every department of science, mental and ethical, metaphysical and natural. These questions are remarkably curious, as showing the objects and forms of inquiry at that early period. Probably there is now extant no work which indicates so precisely the range and limits of Syrian investigation. A portion of it, including all the questions and some other extracts, has been printed in a German periodical. Mr. Cowper read a translation of the series of questions, to which he appended various illustrations from other sources. He remarked that the work, although written at so late a period, was in remarkably pure Syriac, almost absolutely free from the intermixture of Greek and other foreign words, which gradually prevailed in the language, and deprived it of much of its literary excellence.—Mr. Sharpe called the attention of the Society to the service done to Egyptian studies by Sir G. C. Lewis's new work on the Astronomy of the Ancients, wherein he declares his entire disbelief in the long chronology and rash translation of the hieroglyphics, which have hitherto been received from the social rank and moral worth of the writers, rather than from any reasoning by which they have been able to support them. Mr. Sharpe hoped that this book would lead to more just views among the writers on Egyptian antiquities and more just criticism among the reading public.—Mr. Bonomi read a short paper describing the habits and structure of the Camel, and inquiring into the relation of that animal with Egypt. It was proved by quotations from Genesis and Exodus that the ancient Egyptians must have been familiar with the camel, although it is nowhere represented in any of the hieroglyphic writings, paintings or sculptures that have come down to our time.

MEETINGS FOR THE ENSUING WEEK.

- MON.** Royal Academy, 8.—'Sculpture,' Mr. Westmacott.
Actuaries, 7.—'Investment of Life Assurance Funds,' Mr. Bailey.
Geographical, 8.—'Province of the Parana,' Hon. H. P. Verelst, 'Republic of Nicaragua,' Mr. Perry; 'Proposed Route through Central America,' Capt. Pim.
TUES. Civil Engineers, 8.—'Iron-Plated Ships,' Mr. Samuda.
Royal Institution, 3.—'Physiology of the Senses,' Mr. Marshall.
WED. Zoological, 9.—'New Butterflies,' Mr. Hewitson.
Society of Literature, 4.
Society of Arts, 8.—'Turkish Baths,' Mr. Truquart.
Geological, 8.—'Drift, Wolverhampton,' Mr. W. Lister; 'Split Erratic Blocks,' Mr. Smith; 'Ice-worn Rocks of Scotland,' Mr. Jamieson; 'Glacial Origin of Lakes,' Prof. Ramsay.
Archæological Association, 8.—'Roman Altar, Herefordshire,' Mr. Wright; 'Expense Roll of Countess of Pembroke,' Rev. C. H. Hartshorne.
THURS. Royal Academy, 8.—'Painting,' Mr. Hart.
Royal Institution, 3.—'Heat,' Prof. Tyndall.
Philological, 8.
Royal, 8.
Antiquaries, 8.
FRI. Royal Institution, 8.—'Sleeping and Dreaming,' Mr. Durham.
SAT. Royal Institution, 3.—'National Music,' Mr. Chorley.

FINE ARTS

The Light of the Word: Holman Hunt's Great Allegorical Picture translated into Words.
By the Rev. R. Glover. (Wertheim & Co.)

Mr. Glover does not write an essay on Art, or criticism on Mr. Hunt's picture, but attempts to render its meaning in words. The occasion of this was the exhibition of the painting at Maidstone last year, when the deep impression made upon the public mind moved our author to deliver these discourses. The incident is

rare when a clergyman of the English Church takes such a step:—to seize the flying fact of the hour is not the apparent object or common direction of pulpit eloquence. So unusually moved, Mr. Glover has performed his task well enough, and, if with some narrowness of spirit, earnestly and intelligently. It is worthy of note that Art has, in this instance, risen to and executed her true function of teacher; so that while the strictly technical merits of the work in question are generally admitted, its meaning and broader motive find an expositor even in an English church pulpit. Rowland Hill could improve such an occasion; but for an "incumbent" to take the office of expounder and illustrate the pictorial illustrator's exposition of their common text, is a thing for painters to take heed of. We commend to Mr. Glover's attention, as a theme for his next attempt, Mr. Frith's 'Derby Day.'

Considering the nature of the picture's subject and that of the human mind, with the fact that the painting was not visible except upon payment of sixpence or a shilling, we read with surprise the author's opinion that such a work is not and never can be a popular one. "Holman Hunt can no more be popular as a painter," he says, "than Butler can be as a divine, or Tennyson as a poet." Is not the very incident giving occasion for Mr. Glover's discourses a proof that grave and thoughtful Art can be and is popular? How is it that 'The Light of the Word' comes to a place like Maidstone, and attracts such attention that an Anglican minister delivers, from the high place of his own pulpit, three discourses upon it—discourses thereafter published? If this is no proof of the possible popularity of earnest Art, let the greater fact be added, that the picture has been on its travels almost from the day it was painted, resting for a very brief time indeed upon its owner's walls. Such a statement is rash when a high-priced engraving has sold thousands of copies, and the picture lifted the name and fortune of its creator into one of the highest ranks amongst modern painters, rising there with such strength of right and might that half a score of hostile critics suffered the fate of the Della Cruscanus under the hands of Gifford. Does Mr. Glover expect that a picture cannot be called popular until something like the 'Procession of Cimabue' takes place in its honour, and a special branch of the National Gallery is established in Bond Street for its exhibition? Great injustice is done to the poor "people" on this point, as may be shown when we recollect that eight out of ten persons know well by sight Da Vinci's 'Last Supper,' and that it has been "popularized" in every conceivable way, copper-plates, steel-plates, woodcut, plaster and electrotype medallions and lithographs having done their best and worst upon it. Here is the very acme and crown of Art most popular and most understood. We believe a fortune might be made by the exhibition of a large good copy only of 'The Last Supper' in English country towns. There is no print so common as those from it, being to be seen, as we have seen it, daubed with red and blue and gummied, to shine in many a lonely cliff or woodside cottage, in many a ship's cabin, in inland villages and sea-side towns, in London, Manchester, Liverpool, or the minutest hut aggregation upon a Yorkshire wold. If, instead of producing tawdry and stupid designs from scriptural themes as now, the Societies who disseminate cheap prints would but own the good sense of the people and fit it with good works! We maintain that bad or foolish Art has no lasting hold upon the minds of men; that time sweeps its productions away, as the wind dead leaves.

Mr. Glover's method of teaching has more wisdom than his opinions have. He illustrates his purpose with spirit and force, saying, to those who see much in the picture they do not heed in the source of its subject, "that this picture has been exhibited in the old-fashioned gallery of Scripture for 1,800 years." He then proceeds to an exposition of the details of the work itself, dwelling upon the subtleties of the allegory, even to the type of the seven-sided lantern as expressing the seven churches; indulging himself in an ingenious fling at Roman Catholicism by the way; and neatly giving his purpose thus: "Christ's Church is a Catholic Church—an universal concord of particular variations—not a monotone, but a music." Thus we have a familiar and intelligent explanation of the whole of Mr. Hunt's allegory, limited to that very low development of his Art which examines the ivy upon the closed door in the picture, and the weeds that cluster at its feet, and illustrates the choking of the heart in practice of sin by a powerful allusion to the story of Herodias. Like most allegory expounders, our author rides the subject to death,—witness his treatment of the hemlock spoken of as the very emblem of sin's stupefying power. We may help him a little further with it, by suggesting that the artist did well to put at the door of the wicked that plant which, though deadly in evil hands, is, when wisely used, a most blessed medicine. The draught which slew Socrates or Phocion might so have benefited David himself. Could not Mr. Glover discern a hint here upon the growth of good out of evil? May not—

sin itself be found
The cloudy porch oft opening on the sun?

FINE-ART GOSSIP.—Among the remains brought from Halicarnassus is an alabaster vase, eleven inches high, having upon it the name of Xerxes in two languages—one Egyptian hieroglyphics, and the other the arrow-headed characters of Assyria. It would seem to have been buried by Queen Artemisia in the celebrated Mausoleum, the tomb of her husband Mausolus, as one of his most valued treasures.

The marbles recently landed from H.M.S. Scourge, results of excavations at Gortyna, and now at the British Museum, consist of a life-size group of Europa upon the Bull. The subject is interesting from the fact that the city coins often bear a similar representation. The nymph is seated sideways, with one hand upon the animal's neck; her legs are placed stiffly, and hanging straight down against the flank. The drapery is very rudely wrought and poorly designed. The nymph's head, her arms and feet, are lost. The bull seems in the act of swimming, his head a little turned from the front; the taurine expression being well given, and altogether the head well wrought. The fore-feet are set under the chest, which last is supported by a stump—needful to bear the weight of material—upon which are sculptured two dolphins, indicating the sea. The work looks provincial and coarse; as a work of Art, good for little beyond the character of the beast's head, and the muscularity—almost stringiness—of his body, which is given coarsely but boldly enough. The surface is in generally good preservation, although the work is in fragments. Three heads, of very ordinary character, and a stela, comprise the recovered works from Gortyna. Mr. Newton has had a cast made from a pre-eminently beautiful female head, one of his recovered works from Halicarnassus. This is almost lovely enough to be the work of Praxiteles himself. It seems in the perfect and beautiful conventional of a noble school of sculpture, not the pure work of a great artist's own hands. The clumsy management of the hair's junction with the face—a most difficult thing to manage in sculptural art—disproves the idea of its being a master's work. Nevertheless, the features, forms and character are of perfect Greek Art.

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The sensuous loveliness of the countenance is ineffable; the deep-set eye beneath the "warm brows," the gently sloping one-lined profile, forming, not the exaggerated vertical outline of the common idea of Greek Art, but a much sweeter character. All looks soft, and clear, and tender; the lips are smiling and full; the nose exquisitely modelled; the cheek, a lovely plain, firm, fair—not full—drops finely into a square bold chin that is brought well before the lips. The plaster cast displays readily the beauty of this work, which in the original—that being stained a good deal—does not at once show itself. Of course the plaster goes nearer to the result the carver aimed at through this very equality of colour on the surface.

The Artists' General Benevolent Fund Society's annual dinner will take place this year on the 29th of March, at the Freemasons' Tavern. Mr. C. Dickens has promised to take the chair.

Mr. William Millais desires us to correct our statement, derived from the Catalogue of the Female Artists' Exhibition, which attributed No. 107 of that collection to Miss Agnes Millais. The work in question is by Mrs. William Millais.

A meeting has been held at Cambridge to consider in what way a Memorial to the Prince Consort could be promoted. It was resolved that there should be a statue. Committees have been appointed both in Cambridge and London for the purpose of carrying out the plan. Dr. Whewell has received the thanks of the University for his presentation to that body of Mr. Lawrence's portrait of Prof. Sedgwick.

Mr. W. Sandby is at work upon a 'History of the Royal Academy,' from 1768 to the present time.

The painting to be engraved (by Mr. E. Burton) for the Royal Association for the Promotion of the Fine Arts in Scotland, for the current year's subscription, is the national picture of 'The Porteous Mob,' by Mr. J. Drummond, which was purchased by the Association in 1856 for presentation to the (Scottish) National Gallery. Mr. L. Stocks is reported to be progressing with the plate from Wilkie's 'Scene from the Gentle Shepherd.' The Association has presented to the (Scottish) National Gallery 'Christ teaching Humility,' by Mr. R. S. Lauder, 'The Quarrel of Oberon and Titania,' by Mr. J. N. Paton, 'Dawn revealing the New World to Columbus,' by Mr. G. Harvey, 'The Porteous Mob,' above named, 'Inverloch Castle,' by Mr. H. Macculloch, and 'Close-hauled—Crossing the Bar,' by Mr. E. T. Crawford. It is a notable and, we think, rather unfortunate peculiarity of this Association's career and character that it is so intensely Scottish. Not only are all the names above given of the favoured artists of limited nationality, but the subjects are likewise limited. The pictures selected by the very prizeholders are all attached to names of some local intimacy, such as those of Messrs. Macnee, Macculloch, Burr, M'Whirter, M'Donald, Leggat, Smellie Watson, Hargitt, Kenneth Maclean, Halswelle, Cassie, Bough, Macpherson, &c. Now all this indicates an unhappy and nervous spirit. The subscribers are anything but Scotch in majority; second, such a limitation operates to bar comparison made at home in Scotland of works painted by artists of other sections of the islands. We believe the rigidly Scottish artists are very much in need of a little of the ventilation of style or manner this would induce. Such small exclusiveness seems rather ungrateful when we know that English or Irish associations of the like character do not practise it.

MUSIC AND THE DRAMA

ST. JAMES'S HALL.—MISS MARTIN has the honour to announce her GRAND EVENING CONCERT on TUESDAY, March 4, at Eight o'clock.—Vocalists: Miss Banks, Miss Martin, Miss M. Bradshaw, Mr. Wilby Cooper, Mr. Walton Smith, Mr. A. T. Mattacks, and Mr. Allan Irving.—Instrumentalists: Piano-forte, Miss Fanny Howell; Flute, Mr. R. S. Pratten; Violin, Mr. W. Watson; Violoncello, Mr. Aylward.—Conductors, Mr. E. J. Hopkins and Mr. Aylward.—Sofa Stalls, 5s.; Balcony, 2s. 6d.; Area, 1s. Tickets at Austin's Ticket Office, 28, Piccadilly; of Addison, Hollier & Lucas, 210, Regent Street; Keith, Prowse & Co., 43, Chancery; Purday, 85, Paul's Churchyard; and of the Manager, Thomas Headland, 9, Heathcote Street, W.C.

SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, Mr. COSTA.—On FRIDAY NEXT, February 23, Mendelssohn's LOBESANG and Rossini's STABAT MATER. Vocalists: Nellie Titiens, Madame Saindon-Dolby, Mr. Sims Reeves, and Signor Boletti.—Office, 6, in Exeter Hall.

Information respecting the GREAT HANDEL FESTIVAL, also the Season Tickets of the INTERNATIONAL EXHIBITION, at No. 2, Exeter Hall, from and after Monday next.

Messrs. KLINDWORTH, H. BLAGROVE, DEICHMANN, R. BLAGROVE and DAUBERT'S CONCERTS OF CHAMBER MUSIC, Second Season, at the Hanover Square Rooms, on TUESDAY EVENINGS, March 11 and 25, and April 8.—Programme of the first Concert: Trios by Volkman and Franck; Beethoven's Trio for Violin, Viola and Violoncello in G; and Sonatas, Bach, Vocalist, Miss Banks.—Subscription Tickets, 11. 1s.; Single Tickets, 10s. 6d.; Family Tickets, to admit three to one Concert, 11. 1s.; to be obtained at the principal Music Warehouses and of the Concert-givers.

HERR PAUER'S PIANOFORTE MUSIC.—These performances appear to excite, as they ought to do, increasing attention as they proceed. This day week, the specimens by Chambonnières, Couperin and Rameau were especially interesting. The Suite by the last writer, an *Allemande, Gigue* and *Tambourin*, was, in its old-fashioned French way, perfectly charming. To these writers favour must return. They are a group as distinct as the early German and Italian composers for keyed instruments. Precious, too, was the *Sonata* in G minor, for violin and viol de gamba, by Sebastian Bach. Mr. Webb deserves great thanks for having mastered an obsolete instrument with a view of giving completeness to the performance. The proportion, however, between the two players, somehow, was not altogether satisfactory. The *Sonata* by Emanuel Bach, too, was thoroughly welcome. The *Adagio*, towards its close especially, is of great beauty; as expressive as anything since written for the pianoforte. The twelve Sonatas, of which it forms one, have been lately republished in Germany and France. The pieces of a later date were by Haydn, Albrechtsberger, Beethoven (his thirty-two variations in C minor), and Ries. Here again we cordially unite with Herr Pauer in protesting against the wholesale neglect which has overtaken the music of the last-named composer, among whose pianoforte Concertos, duett Sonatas, concerted pieces for stringed instruments, studies and trifles, there is much that is good and frequently individual. The concert wound up with specimens by Czerny and Dr. Liszt. To play such a mass of difficult music, in such divers styles, is an achievement which must and will raise Herr Pauer to a place even higher than that which he has till now occupied in English estimation.

MONDAY POPULAR CONCERTS.—The programme of last Monday's *Popular Concert* appears to us as unexceptionable, as later ones have been too exclusive; comprising, as it did, one of Cherubini's Quartetts, Beethoven's *Sonata* with Funeral March, the fragments left by Mendelssohn of his last Quartett (how beautiful the deliberate *Scherzo* in this!), and Hummel's showy yet solid Trio in E major. Mr. Sims Reeves sang Beethoven's 'Lieder Kreis' (which he has made hard for any one else to sing). The other Beethoven song, with its English words, 'O beauteous daughter of the starry race,' is a complete mistake. The song, originally, to sacred verse by Gellert, is one of Penitence and Redemption. Miss S. Cole, who is intelligent and pleasing, and who may rise, if she will go up the right ladder (which is steady work, without reference to immediate results), was the other singer.—At next Monday's Concert M. Vieuxtemps will appear,—and, shortly, we are told, Herr Joachim.

PRINCESS'S.—In one of his charming Essays on Shakspeare, Charles Lamb made an observation to this effect: that if the outline and characters of a play were preserved, the actors might substitute any other dialogue expressive of similar passions without much alteration of the effect as regarded the audience. The practice of translating plays for the modern stage has put this saying to the test. Each theatre now has its own adaptation, in which all manner of licence is taken with the text. On Saturday, we had a third version of 'L'Ange de Minuit,' by MM. T. Barrière and E. Plouvier, as manipulated by Mr. Brougham for this theatre. We had already seen the same drama substantially in its most effective shape at

the Grecian, and in a less telling form at the Standard. The new venture is partly a reproduction of the latter, but with noticeable variations. Charles Lamb, we take it, presumed that his audience should be ignorant of the original dialogue, and therefore have no means of comparing the substituted text with anything better. We have not been blest with such an infant's privilege, but had on two occasions one sort of dialogue in the memory while another was in the ears. At the Standard we missed many a point which had been made at the Grecian, and even found some of the characters with differences in motive and meaning which certainly were not improvements; and now, though the latter remain much as they were at the Standard, the words they have to speak are not seldom altered, sometimes by omission, sometimes by addition, sometimes by substitution. The general idea and framework remain the same. Happy is the auditor who has not witnessed the drama in any better shape; he will not have to sustain the defeat of his expectations, or the disappointment of cherished hopes. It was evident that the majority of the audience were in this felicitous condition on Saturday. They supposed that they had before them an entirely new "sensation" drama; and, in the end, were somewhat surprised that they were put off with merely a "mystic" play, or modern mystery, instead. The performance may, therefore, be regarded as affording a new trial to the piece. The first act, which is decidedly good, went off well; for there was in it a human interest and a real story, adroitly managed, and calculated to command sympathy. The second led the spectator away from this into allegory, and thereby first chilled and then shocked him;—presenting the ideal and the real in juxtaposition, without attempting to harmonize them by the reconciling spirit of poetry, which can alone enact the requisite wonders in such emergencies. From the third act the adapter had carefully expunged, indeed, every vestige of allegorical meaning from the dialogue, but left the action in possession of all the effects which could arise from some cleverly-constructed scenes, full of bustle, passion and contrast. There was banqueting, revelling, quarrelling, and a duel in a forest by moonlight. There, also, was the angel, as an old hag, sweeping out a grave in the snow for the destined victim. But this, though meant for such, is not a sensation scene, but the contrary. It is a phantasmagoria with a moral, and appeals to the understanding. There is, certainly, the picturesque element for the sense, but the intellect is needed for its interpretation; there is no feeling of danger, but simply of perplexity, for the problem to be solved or the moral to be taught. The last act, in a dramatic point of view, is lame and impotent in the extreme. The moral implied, that prayer can disarm death, may be proper enough for a mystery, but has little scenic propriety. The incident, such as it is, shorn of its fair proportions, and deprived of some points of dialogue which, in a speculative way, are certainly telling, compulsorily depends on the spectacular arrangements, and takes for granted all that the inquisitive mind would have explained. The result, therefore, at the fall of the curtain was far from satisfactory. That the piece is showy, well acted, and, to some extent, curious if not pleasing, may be readily conceded; but it is not calculated for popularity, nor worthy of any particular esteem.

MUSIC IN LEIPZIG.

Feb. 1862.

WITH the new year we have commenced the second half of our musical season; and again I have several novelties of greater or less interest to record.

Of the *Gewandhaus* productions, the most important is Herr Kapellmeister Reinecke's Cantata 'Belshazzar'—the poem by Herr Röber.—Hitherto Herr Reinecke has preferred subjects of a romantic and graceful character; the present is, I believe, his first attempt in a graver direction. The Cantata is divided into eleven "numbers." In the overture a happy use is made of an ancient Hebrew chant, which seems to typify the prayers of the suffering Jews, and is an effective contrast to the restless

and fiery character of the other themes. The most entirely successful numbers are those which contain the prayers of the Israelites—Nos. 4. and 6. The latter commences with an *alto solo*, the mournful plaintiveness of which well expresses the idea of the words. No. 1. is a chorus for the guests at the banquet, and depicts the mad recklessness of the revellers. It also contains a *soprano solo*, with female chorus for Belshazzar's wives—a graceful relief to the voluptuous turmoil that precedes and follows it: but the "black-haired wives" have seduced the composer into somewhat too close proximity to the "black-haired gypsies" of Schumann's *Zigeunerleben*. In No. 2, Belshazzar (bass) has a fiery, scoffing *aria*; he claims to be a god, and glories in his desecration of the holy vessels. No. 7. is for a double chorus, with a tenor *solo* for Daniel. It offers some effective contrasts between the blood-thirsty Babylonians, and the terrified Israelites who call upon God to awake and help them. No. 8. is the scene of the Handwriting. Belshazzar recommences his scoffing, but is interrupted by the miraculous Hand; and after the writing has been interpreted by Daniel (the Magicians having first declared their impotence), he is murdered on his throne. This scene is a disappointment. The effect is too stagey; the *tremolo* of the violins, the screaming of the piccolos, are out of place. Only by grand, severe simplicity can Art suggest the awe-inspiring, immediate intervention of the Divine Power. In No. 9, the Israelites, strangely enough, lament over their late tyrant. But Daniel proclaims their return to their own land, for which in the final chorus, No. 11, they return thanks to the Almighty. This last number is jubilant and brilliant; but in it, as in some of the others, the brass instruments are at times too prominent. The weakest part in the cantata is the character of Daniel. He nowhere speaks like the man who could defy the fiery furnace and the lions, and instead of contrasting with, is completely overshadowed by Belshazzar. But, in spite of all shortcomings, the work is interesting, and is a decided advance upon anything that Herr Reinecke has yet composed.—The 'Dwarf's Song' from Röber's 'Schneewittchen,' also performed for the first time, is a graceful trifle by the same composer.—The 'Elfenkönigin,' for *soprano solo* with female chorus, by Herr Heinrich Stiehl, a German composer residing in St. Petersburg, has more stuff in it, and shows a refined and poetical imagination; but both this and the preceding piece suffered from being placed immediately before and after Mendelssohn's 'Midsummer Night's Dream' Overture—that unsurpassable model of fairy music.

The following are among the most noticeable of the *solo* players who have appeared in the *Gewandhaus*. Herr Davidoff has again astonished and delighted us by his perfect mastery of the violin-cello. He played Romberg's "Concert Allegro" and Servais's 'Souvenir de Spa'—pity that such masterly players have so few good pieces to choose from! Miss Madeline Schiller, of London, a pupil of the Conservatory, was suddenly called upon to supply the place of a gentleman who was prevented from appearing. She played Mendelssohn's *G minor Concerto*. Miss Schiller has a beautiful touch, combining delicacy with fullness of tone. Her execution is brilliant, and her rendering of the *Concerto* shows that she possesses musical taste. The old word "winsome" exactly expresses the effect of her playing. Her reception was most warm. Fräulein Jenny Hering, a Leipzig lady and a former pupil of the Conservatory, has performed Moscheles' *G minor Concerto* and played this brilliant and effective composition with great spirit and correctness. Herr Bruhns, of Dresden, has played Ferdinand David's *Concerto* for the Trombone, and proved himself a perfect master of his unwieldy instrument. The only singer of celebrity who has appeared in the *Gewandhaus* is Mdle. Artot, whose brilliant execution and thorough command over her voice caused an immense sensation.

The only new composition of importance produced by the "Euterpe" Society is a "Hymn" by Herr Dräseke, entitled 'Germania,' and this has only a vicarious importance because the organs of the "New German School" trumpet forth Herr Dräseke as one of the mighty men who are to

come. The text is a scolding sermon addressed to Germany on account of her supineness and other political sins. The first verse ends:—

Land, du bist dem Tode nah,
Sieh dich um, Germania!

—As a musical land the warning would indeed be applicable if we were to believe that for the future she was to give us nothing but such phraseless dissonances as music, with their dreary harshness made more glaring by incessant masses of brazen noise. But we will hope better things of Germany. The icy reception given to the Hymn proved that it was too much even for that part of the Leipzig public which has been supposed to regard the "New School" with most favour.

In the *Gewandhaus* Concerts of Chamber Music, a very interesting recent work has been produced. This is a *Sestett* for two violins, two violas and two violoncellos, by Herr Brahms (Op. 18). Of all the works I have yet heard by this composer, this *Sestett* offers most to justify the high opinion which many good judges have formed of him. The themes are fine and manly, and are worked out with more clearness than Herr Brahms has shown in some of his other compositions. There is a geniality about them which at once finds its way to the heart. His talent for making variations is displayed in a very striking light. The instrumental combinations are often original, producing great richness of tone. Altogether, this is a remarkable work. In the same concert, Herr Reinecke has played his own "Variations for the Piano on a Theme by Bach," models of clearness and of what variations should be, nothing forced or contorted.

Herr Riedel's Society has given an interesting Concert of ancient and modern Church Music. In the former division one of the most note-worthy revivals is a Christmas Carol, for *solo* quartett, semi and full chorus, by Michael Prätorius, a German composer, who lived from 1571 to 1621, and whose works have often a singularly gracious sweetness. In Winterfeld's 'Der evangelische Kirchengesang,' nineteen of Prätorius's compositions are to be found; among them is the above-mentioned carol, which is founded on a melody of the fourteenth century. I can heartily recommend their study to any well-trained vocal Societies. One of Prätorius's works, the 'Hymnodia Sionia,' is dedicated to our James the First. Of the modern compositions, one of the best was Herr Robert Franz's double chorus, *alla capella*, 'Lobet den Herrn alle Heiden!' (Op. 19.) A.

MUSICAL AND DRAMATIC GOSSIP.—The number of performers, vocal and instrumental, for the inauguration music at the opening of the Exhibition will, it is said, be 1,800.

The 'Cambrian Society' of Manchester are going to have a Welsh concert in the Free Trade Hall on the 1st of March, after the pattern of the one at Liverpool. At this Mr. Brinley Richards and Mr. J. Thomas will perform.

The 'Stabat' of Signor Rossini will be performed at the next concert of the *Sacred Harmonic Society*, on the 28th. Have any of this generation heard the 'Stabat' of Haydn decently presented in England? The work is a fine one, and would repay the labour of executing it.

They order things differently in Vienna, if we may judge from a list of the sacred music announced in the *Deutsche Musik-Zeitung*, for the *Karls-Kirche* during the half-year beginning February, 1862. Masses by M. Haydn, Neukomm, Aiblinger, Ett (this with double choir), I. Lachner, Vittoria, Joseph Haydn, Vogler, Palestrina, Schnabel, Cherubini, Führer (a name which is new to us), Hummel, Righini, Rotter and Kempter (two other strangers), besides Offertories and Motets of equal interest. It is singular in this list to find no mention of Mozart.

The Liverpool people are incoherent in their patronage of Art. They buy pictures munificently. They have their own artists elect, whose works are almost monopolized by collectors there. They build magnificent rooms for music (the town in this respect being provided so as to shame London), and then seem unwilling to let Music live in them, save in

a shabby fashion. An article in the *Daily Post* on a late concert of the Philharmonic Society confirms a rumour which had previously reached us, hard to be credited in days of musical progress like ours; namely, that the Symphonies of the great German masters are found to be "quite too much" for the Philharmonic concert-goers (people who raved about Mdle. Piccolomini!), and, therefore, that only a selected scrap or two will henceforth be allowed to figure in the programmes. This is a strange, retrograde style of proceeding indeed, and one calculated to send those in Liverpool who really care for music to get it at Manchester. Rating towns by their taste, it must stand far behind the emporium of cotton, with its enlightened and cultivated audience, for which no music is too good;—and also the capital of Warwickshire, with its Festival, which, in point of musical execution and the hospitable courtesy of all concerned in it, is the model meeting of Europe.—Perhaps the case may be exaggerated—since we learn from a third source that the same Philharmonic Society is about to produce Herr Molique's 'Abraham,' and to repeat Mr. Macfarren's 'May Queen,' the best of his *Cantatas*.

Two charity concerts—the first for the Hartley sufferers, the second for an Infirmary for Consumption—have been given in the course of the week. The good will of musicians never fails when any good work is to be done.

Among the deaths of the month must be noted that of Mrs. Bradshaw, known to the delight of many a playgoer some forty years ago, if not more, as Miss M. A. Tree; for whom Bishop wrote much of his Shakspeare music—who was the original singer of 'Home, sweet home,' in 'Clari,'—a singer with a cordial, expressive *mezzo-soprano* voice, and much real feeling.

Herr Wagner's new opera is to be called 'Hans Sachs.'—A new opera by Herr Nagiller, 'Frederick with the Empty Purse,' has been brought forward at Innsbruck.—'Alfonso and Estrella,' another opera by Schubert, will possibly be revived at Vienna, under the encouragement of the interest excited by the disinterment of his 'Der häusliche Krieg.'—The singing Festival of North Germany will be held this year at Hanover; to begin on the 15th of June.—A new opera by Herr Abert, 'King Enzo,' is in rehearsal at Stuttgart.

After 'La Reine de Saba' has been produced at the Grand Opéra, a new work by M. Gevaert is to be brought forward there.

A book which has excited some attention among Parisian amateurs claims announcement, if it cannot command a lengthened notice at a time of pressure. This is a 'Study on the Quatuor'—*Etude*, &c., by Eugène Sauzay (published for the author), to judge from appearance, an amateur work,—one which proves, on examination, in certain respects carefully executed.—M. Sauzay confines himself to the quartetts of three authors: Haydn, Mozart and Beethoven; of whose principal works he offers a catalogue with remarks, some of which are judicious. The arrangement might have been neater, however; and a study of the kind is incomplete which does not contain the names of Spohr and Mendelssohn. The last writer, in particular, may be said to have introduced new forms. The book of M. de Sauzay, nevertheless, may be placed on the shelf which holds those of MM. Oulibicheff and Von Lenz.

People are bidding high for theatrical "sensations" just now; but the Russians, as the most extravagant and barbaric patrons of Art, can afford to command splendours and wonders beyond the reach of French or English purses to compass, if we may believe in an account which appears in the *Gazette Musicale* of a new ballet just produced at St. Petersburg. This is 'The Mummy,' of which M. St. Georges has made the programme and Signor Pagni the music. To put the ballet on the stage has cost 130,000 francs. The story is this: A daughter of one of the Pharaohs has been lying in a trance for thousands of years in one of the pyramids of Egypt. A young traveller falls asleep in her tomb-chamber. The Genius of the Pyramids appears, and resuscitates not merely the Princess, but all her court to the bargain. Old Egypt comes back

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with its mysteries of Isis, its tiger-hunts, its combats of slaves. The princess (it is not clearly stated why) is flung into the Nile, and after having fallen from the flies to the footlights through water, is made welcome by the River God; who, in a sumptuous fashion, convokes all the rivers and lakes, far and near, to give her a handsome reception. Finally, a water-spout, done in real water, bursting up under her couch (for shells, it seems, are to be found in the Nile as well as in *Lurline's* Rhine), raises the reanimated mummy to dry land again. A fabulous apotheosis, historical and monumental, winds up the traveller's dream.—What next?

MISCELLANEA

Safety Havens for Miners.—Colliery proprietors are now impressed with the necessity of having two shafts to every pit, or at least a staple (communication) between upper and lower seams of coal, the want of which caused the fatality during the late tragedy. Permit me to suggest another safety-valve which would protect the lives of miners. A brattice (division of a shaft) occasions generally sufficient ventilation in a pit to enable men to work in any part. When a brattice is disarranged the upward current of gas and downward passage of air cease, and probably at the same time the mode for pitmen leaving is unguarded. Imprisoned miners should then have the facility of escaping to specially prepared places in all the seams, where they might safely assemble and wait for relief. This object could be secured by imbedding under the casing that surrounds the perpendicular sides of a shaft a diaphragmatic or a double concentric pipe, laid from the outer air to the spots chosen as "havens of safety," which would be thus ventilated perfectly distinct from and independent of the mode adopted for the rest of the underground workings. At each of the prepared places facility should be afforded for closing the branch pipes in seams where no men are staying. Particular rooms in buildings are often ventilated in a something similar manner.

GEORGE WALCOTT, C.E.

Roman Boats in England.—By a paragraph in your last paper copied from the *Hull Packet*, I perceive that a Roman boat was discovered near Stoneferry, made of oak. About forty years ago, a Roman boat was disinterred from a peat-bog, in the hollow of one of the hills leading from Windermere to Ullswater. It was of oak, fastened together by wooden pegs or trenails. This boat had been dropped by the soldiers along the Roman road, which united Windermere with Ullswater, and which is, in one part of it, 2,800 ft. above the level of the sea. It would be very interesting to find out how far the Romans navigated the lakes and freshwater streams in England. C. NICHOLSON.

Muswell Hill, Feb. 17, 1862.

Education in Naples.—The cause of public instruction is receiving a great impulse in Naples; and you will not be displeased to receive some details regarding what may be considered the chief want of the Southern Italians. Quick to a proverb, full of talent, perhaps there is not a less-instructed people in Europe; yet evidently involuntarily so, for I have been struck in many cases with the eagerness with which they hasten to avail themselves of the advantages which are now offered to them under the Government of Victor Emmanuel. The first educational establishment of this province is the University, which now numbers near 10,000 students—a vast increase within the last two years—for under the Bourbons the youth of the country were condemned to an exile from the capital, and were limited to such inferior instruction as was offered by the Provincial Lyceums. Considerable dissatisfaction is, however, felt with some of the Professors who have been chosen, and with the comparative non-attendance of many; so much so, that on Saturday last the students got up a demonstration against them. Next in order to the University we must place the Victor Emmanuel Lyceum, which is attended by 300 students. At present we have only one such establishment; but from

the same royal fund another, at least, is to be formed. There are twenty-five Professors, whose minimum pay is 1,500 lire, and maximum, 2,500 lire per year. The course of instruction includes Latin, Greek, French, History, Geography, Natural History, Physics and Philosophy. Lower in the scale come the schools provided by, and under the more immediate inspection of, the municipality; the most of these are yet in embryo. A Commission of Public Instruction has proposed the establishment of 82 elementary schools for Naples and the neighbouring hamlets, 12 infant schools and 12 evening schools; but the project has not yet been adopted. 4 infant and 2 evening schools, however, are already in operation, and 47 elementary schools belonging to the old foundation. For the support of the infant schools about 29,000 ducats have been collected by private subscription, of which 5,000 ducats have been already expended. Besides those schools, which are conducted strictly on the Government plan, there are others maintained by private enterprise; and I beg to call your attention to one or two Evangelical schools, the leading feature of which is that the Bible is introduced in the course of instruction, is read and explained several times in the course of the week. It is needless to say that such schools owe their existence to the exertions of Protestants. The principal establishment of this kind is in the Strada San Pietro a Majella, at the top of the Toledo; and though in the present state of the country, of public opinion and feeling, I am opposed to any plans which at all savour of proselytism, I must confess that this school has hitherto met with a great success. It opened with 4 pupils, and now numbers 65, from six to fourteen years of age. The regular master was educated for the priesthood, which he has abandoned, and three or four times a week the Scriptures are explained to the pupils by the Rev. Mr. Buscarley, of the Scotch Presbyterian Church. Besides these efforts, which are strictly Neapolitan, the Philanthropic Association of Italian Ladies residing in Turin is attempting much to elevate the character of the Southern population, and I call attention to it in an especial manner, because a great proportion of their funds is derived from contributions made in England. Their first grant was made in support of an idea of my own, which was, that in order to meet the great necessity of the present day, good teachers, missionary teachers, should be employed to visit and reside in the small communes for longer or shorter intervals, to instruct the teachers and to organize the schools. It is supposed by many that the normal schools supply this want, and it is the fact that lists of certificated teachers are sent round to the communes for selection; but it is like spreading out a feast for a man who is unable to pay for it. Such teachers expect as a minimum salary 20l. or 30l. a year, whilst there are many communes which do not offer more than from 5l. to 10l. a year. For the present, therefore, and until the communes have become sufficiently alive to the value of education, so as to make a greater effort, certificated masters from the normal schools are out of the question, and the rising generation must depend on the wretched class of teachers now actually in office, and many of them can scarcely read, or teachers must be created on the spot by peripatetic or missionary instructors. The plan is now on trial under my own eye, and so far has well succeeded. Another act of the Ladies' Association is to form a school for one hundred girls in Torre del Greco. They are to be educated, fed, and to receive some articles of clothing, and the principle of the Association is to reject no one on the ground of religious opinion, though such is the benighted state of this country, that it has been found necessary to keep this principle out of sight, as *soi-disant* liberals interpret liberty as meaning exemption from persecution for themselves. Take it altogether, however, great strides are being made here in public instruction, and the next generation will be far in advance of the present. W.

TO CORRESPONDENTS.—T.—H. P. F.—R. E.—J. B.—F. D. D.—E. M. H.—received.

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Bonuses average more than 2½ per cent. per annum on sum assured.
Profits divided yearly and begin on second Premium.
Every Member can attend and vote at all general meetings.
Last Annual Report and Accounts may be had.
CHARLES INGALL, Actuary.

THE LONDON ASSURANCE—Offices, No. 7, Royal Exchange, E.C., and No. 7, Pall-Mall, S.W.— for FIRE, LIFE and MARINE ASSURANCES.

This Corporation has been established nearly a century and a half, having been incorporated by Royal Charter in the year 1720. Prospectuses and every information may be obtained by a written or personal application as above.

JOHN LAURENCE, Secretary.

NORTH BRITISH INSURANCE COMPANY.

London Office—4, New Bank-buildings, Lothburgh.
Head Office—64, Princes-street, Edinburgh.
Subscribed Capital, 1,000,000. Income, above 200,000.
LIFE DEPARTMENT.

SECURITY—Accumulated and Invested Funds upwards of 1,100,000.
PROFITS—Ninety per cent. of the Profits is divided among the Assured. The ascertained surplus at last investigation was 138,000.
PRIVILEGES—Besides all the usual privileges, Policies are now, on reasonable conditions, freed from payment of EXTRA PREMIUM for Foreign Residence.

PROGRESS OF BUSINESS.

Policies.	Sum Assured.
In 1856 there were issued	458 £377,425
1859 " "	603 449,425
1860 " "	741 475,640

The next Investigation takes place in December, 1862. The Improvement in the Company's Business, as above, will, it is anticipated, beneficially affect the Bonus then to be declared.

FIRE DEPARTMENT.
Fire Insurances of every description effected at the usual rates.
W. F. BIRKMYRE, Secretary.

PELICAN LIFE INSURANCE OFFICE.

Established in 1797.
70, LOMBARD-STREET, E.C. and 87, CHANCERY CROSS, S.W.

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William Cotton, Esq. D.C.L.
John Davis, Esq.
James A. Gordon, Esq. M.D.
Edward Hawkins, jun. Esq.
Kirkman D. Hodgson, Esq. M.P.
Henry Lancelotti Holland, Esq.
William James Lancaster, Esq.
John Lubbock, Esq. F.R.S.
James Lubbock, Esq.
Matthew Whitting, Esq.
Marmaduke Wyvill, jun. Esq. M.P.

Robert Tucker, Secretary and Actuary.
EXAMPLES of the Amount of BONUS awarded at the recent Division of Profits to Policies of 1,000l. each, effected for the whole Term of Life at the under-mentioned Ages:—

Age when Assured.	Duration of Policy.	Bonus in Cash.	Bonus in Reversion.
30	7 years	£. s. d.	£. s. d.
	14 years	36 0 0	73 10 0
	21 years	44 8 0	89 0 0
40	7 years	49 13 6	84 10 0
	14 years	61 3 0	85 10 0
	21 years	72 3 0	109 0 0
60	7 years	95 4 6	127 10 0
	14 years	117 2 6	144 10 0
	21 years	144 1 0	165 10 0

For Prospectuses, Forms of Proposal, &c., apply at the Offices as above, or to any of the Company's Agents.

LONDON LIFE ASSOCIATION.

81, KING WILLIAM-STREET, E.C.
Instituted 1804.

President—CHARLES FRANKS, Esq.
Vice-President—JOHN BENJAMIN HEATH, Esq.

Trustees.
Francis Henry Mitchell, Esq. | Robert Hanbury, Esq.
Alfred Head, Esq. | Bonamy Dobree, Esq.

The London Life Association was established more than fifty years ago, on the principle of Mutual Assurance, the whole of the benefits being shared by the Members assured. The surplus is ascertained each year, and appropriated solely to a reduction of the premiums after seven years' payments have been made.

If the present rate of reduction be maintained, persons now effecting Assurances will be entitled, after seven years, to a reduction of 73 per cent., whereby each 1l. of annual premium will be reduced to 2s. 1d.

This Society has paid in claims more than £4,320,000
And has policies now in force amounting to £4,280,000
Its accumulated and invested funds amount to £2,000,000
And its gross income is upwards of £400,000
Assurances may be effected up to 10,000l. on the same life.
The Society has no agents and allows no commission, nevertheless the new Assurances effected in the last financial year amounted to 227,240l., and the new annual premiums to 10,567l.
EDWARD DOCKER, Secretary.

ALLIANCE LIFE AND FIRE ASSURANCE COMPANY.

BARTHOLOMEW-LANE, LONDON, E.C.
Established 1824.

Branch Office—EDINBURGH, IPSWICH, and BURY ST. EDMUNDS.

Capital, FIVE MILLIONS Sterling.

President—SIR MOSES MONTEFIORE, BART.

Directors.
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Charles G. Barry, Esq.
George H. Barnett, Esq.
Benjamin Cohen, Esq.
James Fletcher, Esq.
William Gladstone, Esq.
Samuel Gurney, Esq. M.P.
James Helme, Esq.

Auditors—G. J. Goschen, Esq. and Andrew Johnston, Esq., O. A. Smith, Esq.

Bankers—Messrs. Barnett, Hoare, Barnett & Co.
Physician—George Owen Rees, M.D. F.R.S., 36, Albemarle-street.

Solicitors—Messrs. Pearce, Phillips, Wincorwath & Peares.
Surveyors—Wrayt Papworth, Esq., Thomas G. Allison, Esq.

LIFE ASSURANCES are granted under an extensive variety of forms, with or without participation, and at moderate premiums: the rates for the Younger Ages being lower than those of many of the older and most respectable Offices.

ACTUAL SERVICE RISK, within the United Kingdom, in Volunteer Rifle and Artillery Corps, and in the Militia, is covered by the Company's Policies.

FIRE ASSURANCES, both at Home and Abroad, are accepted at very moderate Premiums.
Applications on Life Business to be addressed to F. A. ENGELNACH, Actuary.
Applications on Fire Business to be addressed to D. MACLAGAN, Secretary.

ACCIDENTS ARE UNAVOIDABLE!!

Every one should therefore provide against them.
THE RAILWAY PASSENGERS' ASSURANCE COMPANY

Grants Policies for Sums from 100l. to 1,000l., assuring against ACCIDENTS OF ALL KINDS.

An Annual Payment of 2l. secures 1,000l. in case of DEATH by ACCIDENT, or a Weekly Allowance of 6l. to the Assured while laid up by Injury.

Apply for Forms of Proposal, or any Information, to the PROVINCIAL AGENTS, the RAILWAY CLERKS at the RAILWAY STATIONS.

Or to the Head Office, 84, CORNHILL, LONDON, E.C.

109,517l. have been paid by this Company as Compensation for 56 fatal Cases, and 5,041 Cases of personal Injury.

84, Cornhill, E.C. WILLIAM J. VIAN, Secretary.

HAND-IN-HAND INSURANCE OFFICE.

No. 1, New Bridge-street, Blackfriars, London, E.C.
Established 1696.

Directors.
The Hon. William Ashley.
T. Palmer Chapman, Esq.
Lt.-Gen. the Hon. Sir Ed. Cust.
John Lettison Elliot, Esq.
James Edralie, Esq.
John Gurney Hoare, Esq.

Auditors—Col. the Hon. P. F. Cust, James Edralie, Esq., Gordon E. Surtees, Esq.

Bankers—Messrs. Goulling & Sharpe, 15, Fleet-street.
Physician—Thomas G. Allison, Esq., 23, all Brook-street, Grosvenor-square.

Standing Counsel—The Hon. A. J. Ashley, 32, Lincoln's Inn-fields.
Solicitors—Messrs. Nicholl, Burnett & Newman, 16, Carey-street.

Actuary—James M. Terry, Esq.
Secretary—Richard Ray, Esq.

LIFE DEPARTMENT.
This Office offers a low scale of premiums to non-members without participation in profits, or a member's scale of premiums with an annual participation in the whole of the profits after five annual payments.

For the last 15 years participation in profits has yielded an annual abatement of 254 per cent. on the premiums of all policies of five years' standing.

The Effect of the Abatement is thus shown:—

Age when Insured.	Sum Insured.	Annual Premium First Five Years.	Reduced Annual Premium.
30	£1,000	£31 15 10	£19 7 9
30	2,000	£63 4 4	35 7 0
30	3,000	101 17 6	43 8 0
30	5,000	229 15 0	108 13 4

If, instead of taking the benefit of a reduced premium, a member chooses to employ the amount of the abatement in a further insurance, he may, without increasing his outlay, take out an additional policy at the end of the first five years, or, on an average, more than 45 per cent. on the sum originally insured, and at the end of the second five years of above 30 per cent. more, with further additions afterwards.

The following Table presents Examples of the Amounts to be thus obtained at the expiring date of Profits:

Age when Insured.	Original Amount of Policy.	Amount, with additions, by re-assuring at end of first five years.	Amount, with additions, by re-assuring at end of second five years.
30	£1,000	£1,473	£1,700
30	2,000	2,937	3,370
30	3,000	4,373	4,945
30	5,000	7,131	8,083

As a third alternative, a member may have the amount of the abatement converted year by year into a proportionate bonus payable at death.

Insurances effected before the 31st June next will participate in profits in the year 1867.

FIRE DEPARTMENT.
Insurances are effected at the usual rates.

By order of the Board, RICHD. RAY, Sec.

EQUITABLE ASSURANCE OFFICE.

NEW BRIDGE-STREET, BLACKFRIARS.

Established 1783.

Directors.
The Right Hon. LORD TREDEGAR, President.

Wm. Saml. Jones, Esq. V.P.
Wm. F. Pollock, Esq. V.P.
Wm. Dacres Adams, Esq.
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Peter Martineau, Esq.
John Aldin Moore, Esq.
Charles Pott, Esq.
Rev. John Russell, D.D.
James Spicer, Esq.
J. Charles Templer, Esq.

THE EQUITABLE is an entirely mutual Office, and has now been established for a century. The reserve, at the last "rest," in December, 1859, exceeded three-fourths of a million sterling, a sum more than double the corresponding fund of any similar Institution.

The Bonuses paid on claims, in the ten years ending on the 31st December, 1859, exceeded £3,000,000, being more than 100 per cent. on the amount of all those claims.

The Capital on the 31st December, 1861, consisted of—
£280,000l. in the 3 per Cent.
3,028,698l. Cash on Mortgage.
350,000l. Cash advanced on Debentures.

122,140l. Cash advanced on security of Policies.

The Annual Income exceeds 400,000l.

Policies effected in the current year (1862) will be entitled to additions on payment of the Annual Premium due in 1863; and in the order to be made for Retrospective Additions in 1870, be entitled to the benefit of such order rateably with every other Policy then existing—in respect of the Annual Premiums paid thereon in the years 1863, 1864, 1865, 1866, 1867, 1868, 1869, or on seven payments; and in 1880 a further Retrospective addition will be rated on seventeen Annual Payments, and so on.

On the surrender of Policies, the full value is paid, without any deduction; or the Directors will advance nine-tenths of such surrender value as a temporary accommodation, on the deposit of a Policy.

No extra Premium is charged for service in any Volunteer Corps within the United Kingdom, during peace or war.

A Weekly Court of Directors is held every Wednesday, from 11 to 1 o'clock, to receive Proposals for New Assurances; and a Short Account of the Society may be had on application personally, or by post, from the Office, where attendance is given daily, from 10 to 4 o'clock.

ARTHUR MORGAN, Actuary.

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BRANCH, opposite to the Pantheon, Oxford-street, contains the largest STOCK in London of ELECTRO SILVER PLATE and CUTLERY, and Gentlemen about to proceed to Military or Civil Appointments in India and Colonies can select complete services of plate of the most elegant design, without the disadvantage of delay.

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	Good.	Medium.	Superior.
1 doz. Table Knives, Balance	£. s. d.	£. s. d.	£. s. d.
Ivory Handles ..	0 13 0	1 0 0	1 2 6
1 doz. Cheese Knives ..	0 10 0	0 15 0	1 5 0
1 Pr. Registered Meat Carvers ..	0 7 0	0 7 0	1 10 0
1 Pr. Extra size ditto ..	0 5 6	0 8 0	1 2 0
1 Pr. Poultry Carvers ..	0 4 6	0 7 0	0 12 0
1 Steel for Sharpening ..	0 3 6	0 3 6	0 4 6

Complete Service 2 0 0 3 0 6 5 0 0

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OLD BOTTLED PORT.—GEORGE SMITH, 86, Great Tower-street, E.C.; 9 and 10, Great Tower-street; and 1, St. Dunstan's-hill, London, and 15, Park-road, Greenwich, S.E. Established 1753.

DOTESIO'S FRENCH WINES DEPOT.

95, Regent-street, Quadrant.

BORDEAUX—A pure, sound dinner wine, free from acidity, at 12s. and 24s. per dozen; of superior qualities and age, from 1840 to 1850.

BERGUNDY—Beaune, 1840, 30s. a dozen; Chablis, 24s.; Volnay, 36s.; Nuits, 42s.; Chamberlain, Montrachet and Romanée, 60s.

CHAMPAGNES—From 54s. to 90s. per dozen.

And in Paris at the Restaurant, No. 9, Rue de Castiglione.

E. LAZENBY & SON FOREIGN WARE

HOUSEMEN AND FAMILY GROCERS, beg to direct attention to their choice selection of Breakfast and Luncheon Delicacies, Comestibles, and Articles for Dessert, including, amongst others, French and Westphalia Hams, Pickled and Smoked O Tongues, Strasbourg and Yorkshire Pigs, Smoked Salmon, Sardines, Gorgonzola, Anchovies, French Truffles, Preserved Green Peas, French Beans, Mushrooms, Tomatoes, French and Spanish Olives, Crystallized and Glacé Apricots, Green peas, Strawberries and Angelica, Jordan Almonds, Muscatel Raisins, Figs, French Plums, and a variety of French Chocolate and Bonbons. Their celebrated Pickles and Sauces, prepared under personal superintendence; Jams, Jellies, Fruit, Teas, Coffees, Sugars, Spices, Soups, Candles, Colza Oil, and all household requisites supplied at the best descriptions.

Families regularly waited on for orders.

6, EDWARDS-STREET, Portman-square, London, W.

N.B. Sole Proprietors of the receipt for Harvey's Sauce.

HARVEY'S SAUCE.—CAUTION.—The

admirers of this celebrated Sauce are particularly requested to observe that each bottle bears the well-known label, signed "Elizabeth Ladbroke." This label is protected by perpetual injunction in Chancery of the 9th July, 1858, and without it none can be genuine.

LAZENBY & SON, of 6, Edwards-street, Portman-square, London, as sole Proprietors of the receipt for Harvey's Sauce, are compelled to give this caution, from the fact that their labels are closely imitated with a view to deceive purchasers.

Sold by all respectable Grocers, Druggists and Oilmen.

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beg to caution the Public against Spurious Imitations of their world-renowned

WORCESTERSHIRE SAUCE.

Purchasers should

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REVOLVING SHOP FRONT.—The only

revolving Shop Front in the world may be seen at E. MOSES & SON'S Branch Establishment, NEW OXFORD-STREET, corner of HART-STREET.

The Illustrated Weekly News thus notices this great novelty in the Mechanical Arts:—

"It presents to the street passenger the appearance of a quadrangular plate with clear, distinct, and interesting mechanism. The pavement in front is inlaid with encaustic tiles, and the two pillars are fitted with silvered plate-glass, which doubles or multiplies the quadrangular scene. The revolving mechanism, which it is the object of the present invention to present, as it passes the shop frontage. The whole has a very novel and splendid effect, especially as the various embellishments are peculiarly rich and fanciful; but a correct idea of an ingenious mechanical contrivance of this nature is not easily conveyed by mere description, and must be seen to be appreciated. As far as the spectacle can be seen, the revolving scene seems to render the conception of perpetual motion, and hurrying crowds suddenly stop to contemplate it."

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